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No. 5.

THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD.

Contents.

FRONTISPIECE:

Elizabeth of France. Engraved by Baude after the Painting by Rubens, 83

MY NOTE BOOK,

. 84, 85

GALLERY AND STUDIO:

Charles H. Bogert, 85
The De Goncourts (Illustrated), 85
A Layman's Guide to the Louvre (Illustrated). By the late Theodore Child, 86, 87
Flower Analysis (Illustrated). By J. Marion Shull, 88
Painting Flowers and Still-Life. By M. B. Odenheimer, 89
Measurements of the Human Figure (Illustrated). By E. Knaufft, 90
Blum and Chase Teaching Contrasted. By Jessie Jones, 91
The Art Schools, 91, 92
Charcoal Drawings, 92
The late Charles S. Reinhart (Illustrated), 92
Portrait of Miss G——. By Gustave Courtois, 93
Landscape Painting. By H. E. Norimead, 94
Practical Hints for Beginners, 94
Charcoal Sketches. By Charles Jacque, 95
Talks on Elementary Drawing (Illustrated). By E. M. Hallowell, 96
Facial Expression in Japanese Art, 96
Hints to Young Illustrators, 97
Student's Living Expenses in Paris, 97
Colors and Complexions, 98
Decorations in Boucher Style, 102
Illustrating, 105
Varnishing Paintings, 105

THE HOUSE:

Treatment of Nooks and Corners (Illustrated). By Eleanor Alison Cummins, 100, 101
Upholstery Coverings and Hangings, 101
Leather for Interior Decoration "Cuir Bouilli" (Illustrated), 103
Mural Decoration, 103

WOOD-CARVING AND PYROGRAPHY:

Handkerchief or Glove Box (Illustrated), 100
Electric Appliance for Pyrographists, 103

CHINA PAINTING:

Studies in Yellow Flowers. By C. E. Brady, 98
Engagement Cups, 99

The Decoration of Glass, 99
The China Painting Designs, 99, 100
China Painting Queries Answered, 105

EMBROIDERY AND NEEDLEWORK:

Spanish Embroidery, 100
Autographs in Needlework, 100

TREATMENT OF DESIGNS, 92, 99, 100

NEW PUBLICATIONS:

Muther's History of Painting—Familiar Trees and their Leaves—
The Pith of Astronomy—The Scenery of Switzerland, etc., 104, 105

CORRESPONDENCE, 105

ART NEWS AND NOTES, 105

THE SUPPLEMENT DESIGNS:

No. 1692—MORNING-GLORY TILE DECORATION FOR A FIRE-PLACE. BY L. HOPKINS.
No. 1692B—CONTINUATION OF THE MORNING-GLORY TILE DECORATION FOR A FIRE-PLACE.
No. 1692C—TILE FOR EXTENSION OF THE MORNING-GLORY DECORATION AT A.
No. 1697—CONVENTIONAL FLORAL DECORATION FOR A PORCELAIN DISH OR ENGRAVED METAL DISH. BY W. J. AUDSLEY.
No. 1698—CLOVER BORDER DECORATION.
No. 1699-1700—INITIALS FOR CHINA DECORATION.
No. 1701—SPANISH EMBROIDERY.
No. 1702-1702A—GLOVE OR HANDKERCHIEF BOX FOR WOOD-CARVING OR PYROGRAPHY—LID AND SIDES. BY P. A. SCHWARTZENBACH.
No. 1702B—END OF GLOVE OR HANDKERCHIEF BOX FOR WOOD-CARVING OR PYROGRAPHY.

THE COLOR PLATES:

Waiting for the Tide. By George H. Bogert.
"A Corner in Holland." With Motives in Old Delft Style. By Charles Volkmar.

Suggestions for Teachers of Drawing. III. By E. Knaufft.
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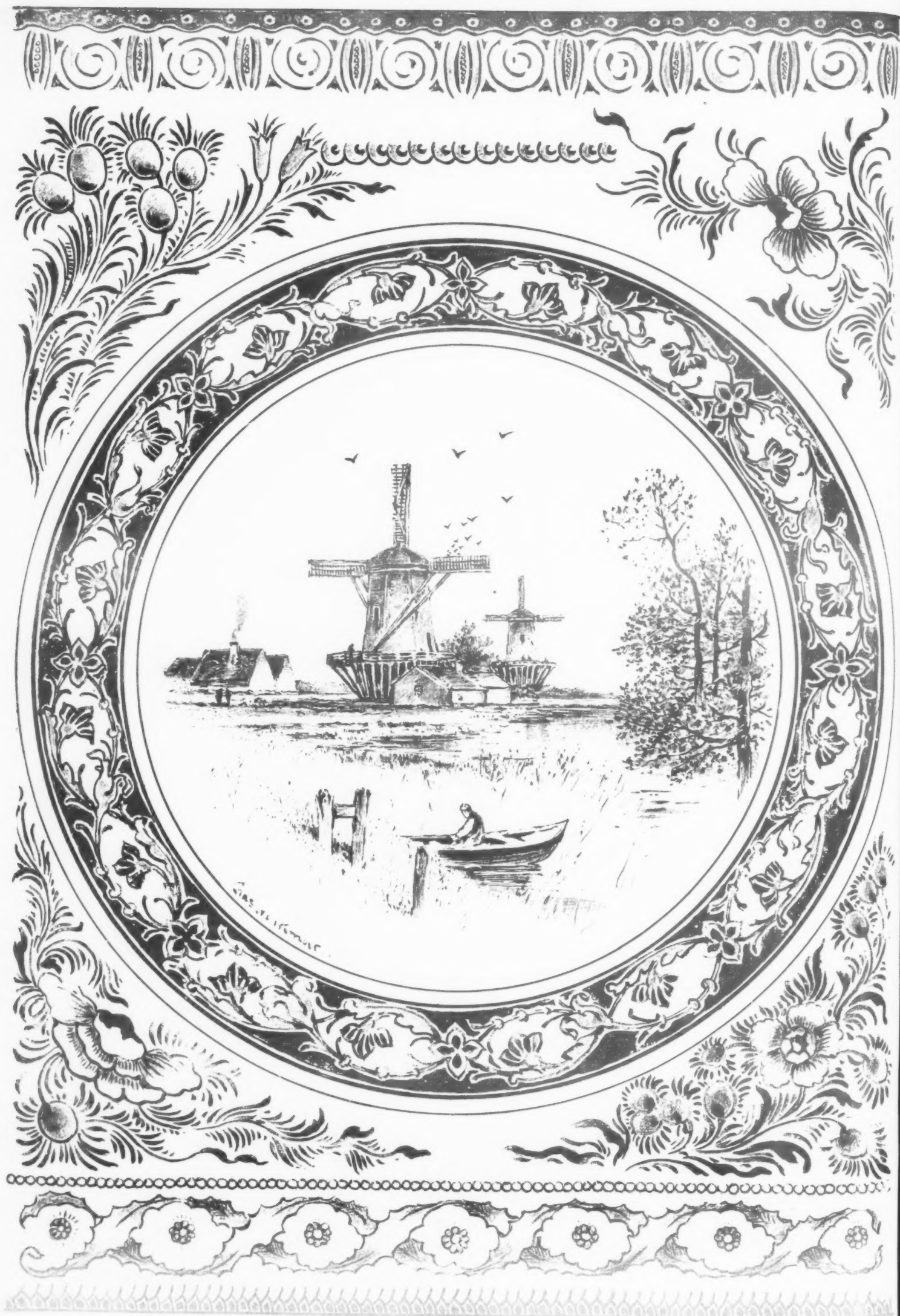
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WAITING FOR THE TIDE





"A CORNER IN HOLLAND." With motives in old Delft Style.—By CHARLES VOLKMAR.



Suggestions for Teachers of Drawing. III.

By ERNEST KNAUFFT.

Illustrated by Charles A. Vanderhoof, Instructor in Illustrating at The Woman's Art School, Cooper Union, New York.

HOW TO OBSERVE—OUTLINE.

BLOCKING-IN, AND THE COMPLETE OUTLINE.

A good method of beginning to teach drawing is to place some objects against a window-pane, thus obliterating the details, and let the pupils draw the objects thus silhouetted. By such means, he will learn the value of outline. The next step is from the silhouette to the more complete outline, as in B and C, fig. 1, where the back of the head of the axe is constructed differently from that of D and A. The slight addition of shading on the handles also adds the suggestion of form. Figures 1, 2 and 3 are grouped on one page for the reason that they give us a study in curves. In A we have the blocking-in of very slight curves, in B they are evident, in D we find a forcible suggestion that the curve is greater than in A and B, and it is realized in C. In these drawings it is intended to intimate that after the student has had a goodly amount of practice on such silhouettes, he may try his eye and hand at the more perplexing curves in perspective that are found in such objects as represented in fig. 2. Now in fig. 3 you find the curves reduced to the simplicity of D in fig. 1. In the finished handle, fig. 2, we have some of the shading lines of C (fig. 1) introduced, with a certain amount of care, so that they represent the texture of the straw weaving.

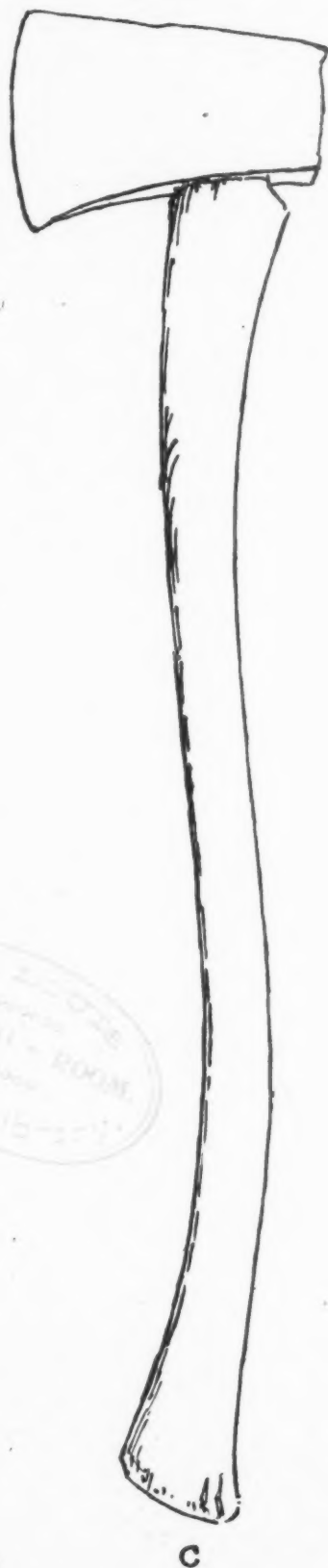
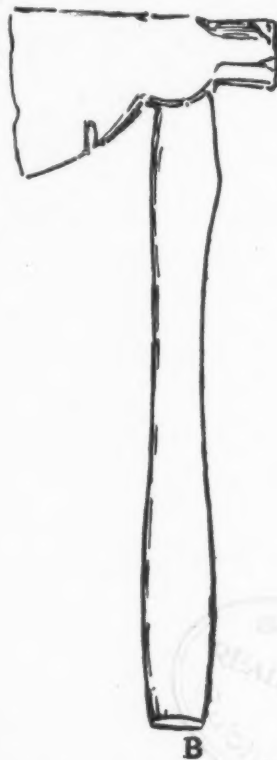


Fig. 1.



A



B



D

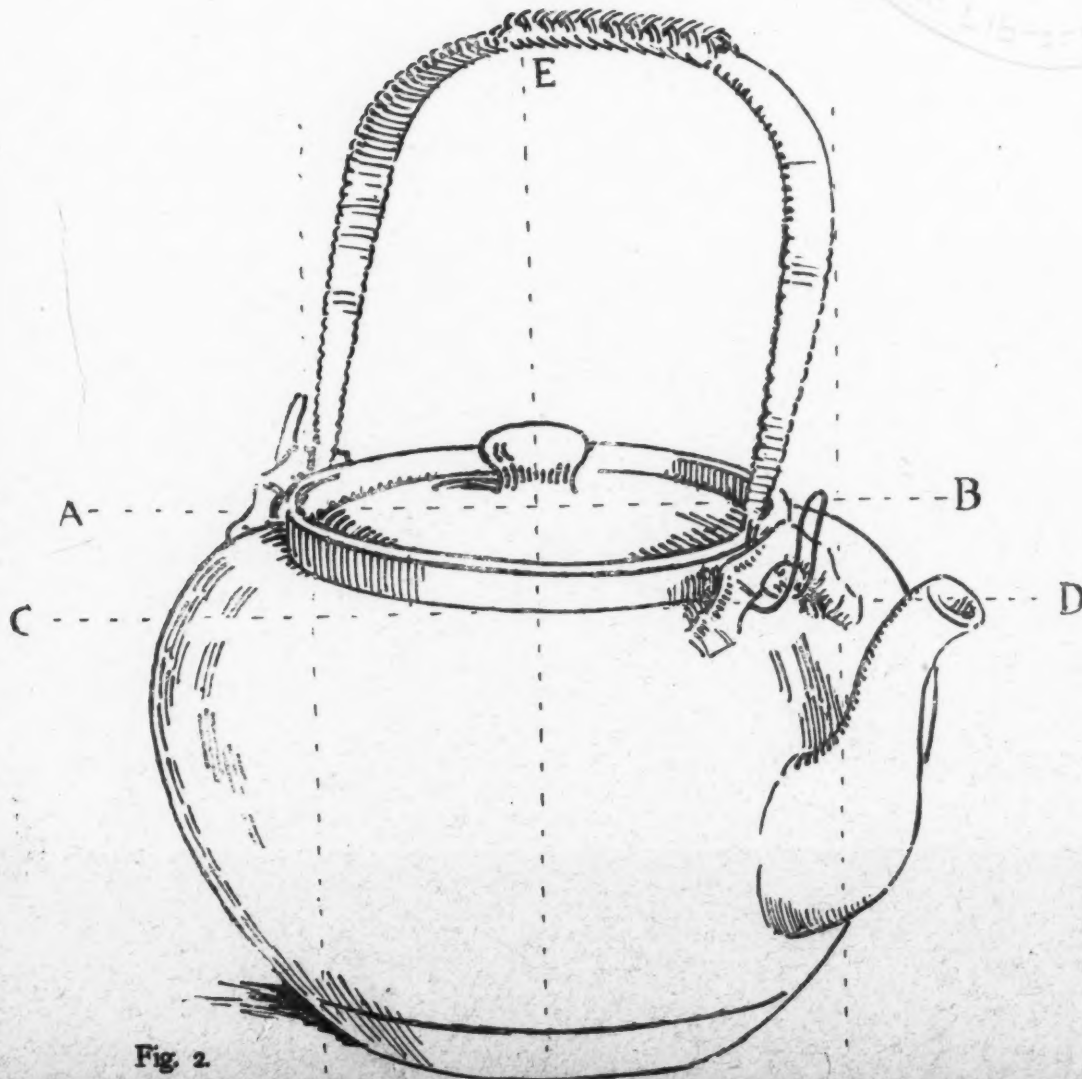


Fig. 2.



Fig. 3.

I.



D

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A Dutch Peasant. In Charcoal. By George H. Boughton, R.A.



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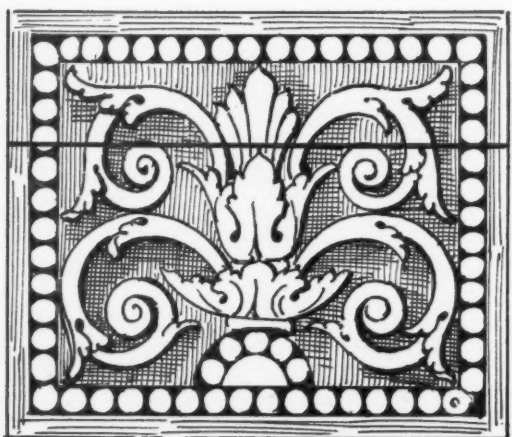
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NO. 1697.—CONVENTIONAL FLORAL
DECORATION FOR A PORCE-
LAIN DISH OR ENGLISH
METAL TRAY. By W. J. AUSTIN.
THE COMPLETE DESIGN IS SHOWN IN
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NO. 1692b.—CONTINUATION OF THE
MORNING-GLORY TILE DECO-
RATION FOR A FIRE-PLACE,
THE FIRST PORTION OF WHICH
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NO. 1702b.—END OF GLOVE OR HANDKERCHIEF
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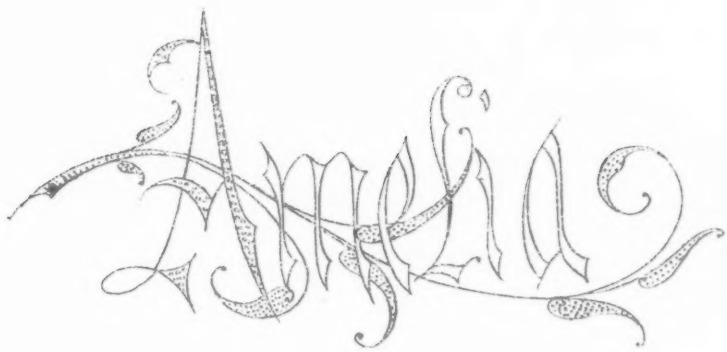
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THE COMPLETE DESIGN IN MINIATURE.



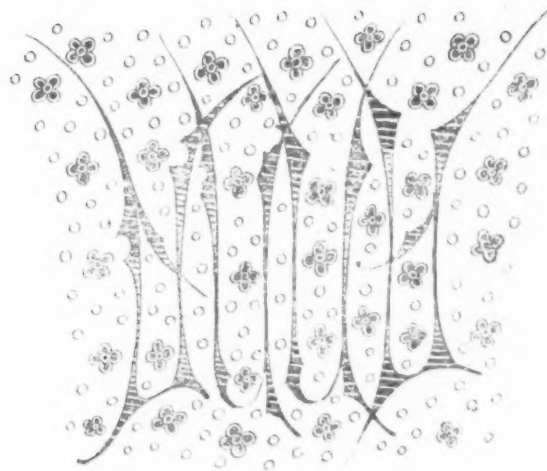
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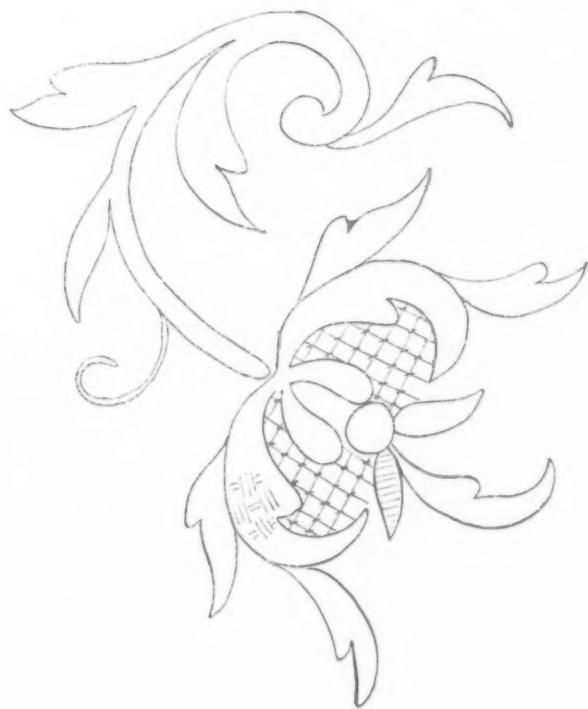
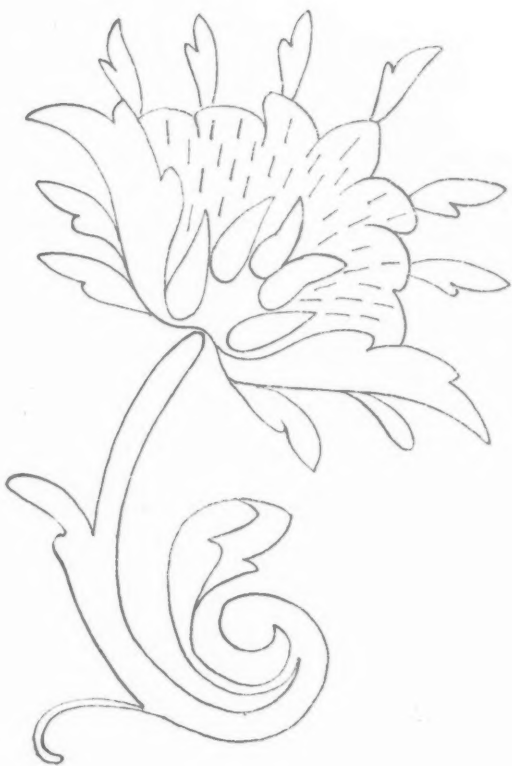
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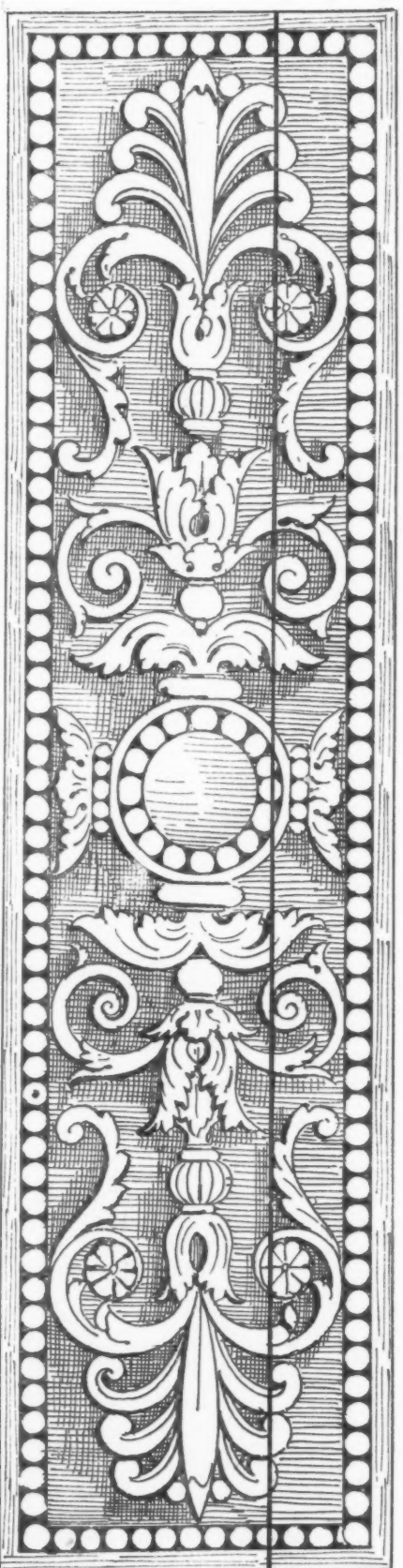
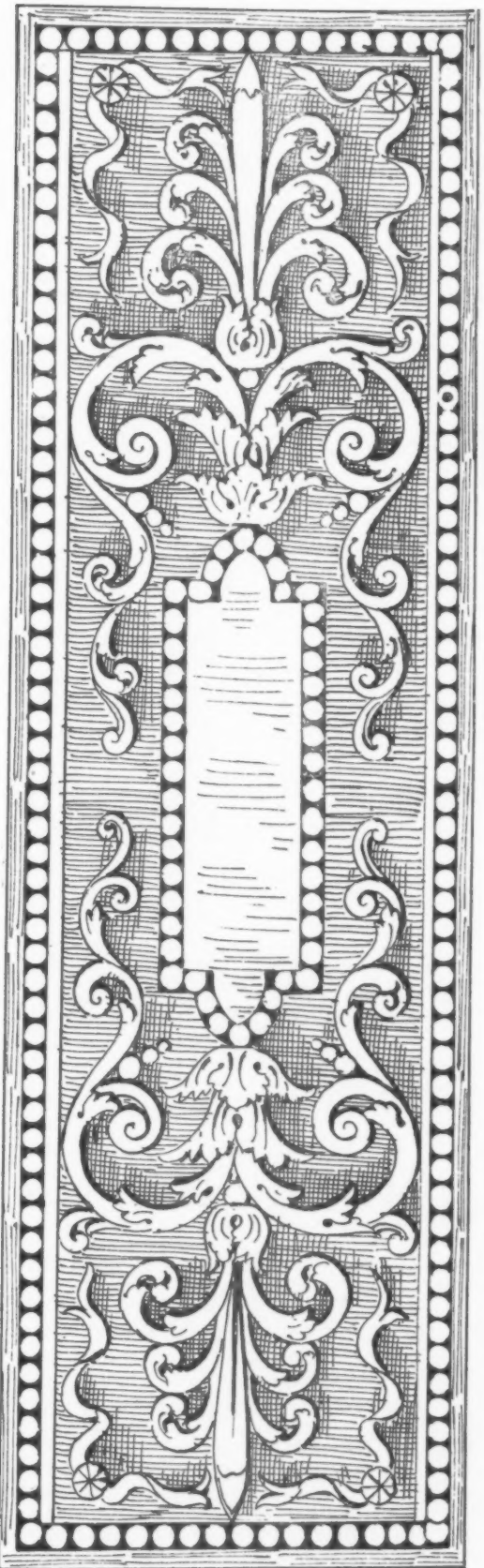
NO. 1701.—SPANISH EMBROIDERY SEVENTEENTH CENTURY. VIRGIN'S ROBE. SILVER ON BLUE SATIN.

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The Art Amateur Working Designs.

Plate 3 - No. 5



NO. 1702-1702a.—GLOVE OR HANDKERCHIEF BOX FOR WOOD-CARVING OR PYROGRAPHY—LID AND SIDES. By P. A. SCHWARTZENBACH.

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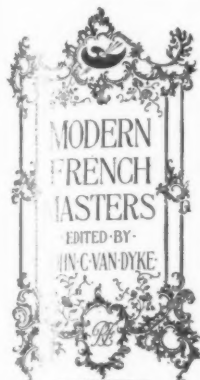
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NEW AND STANDARD PUBLICATIONS.

LITERARY NOTES.

The Century Co.'s New Books
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MODERN FRENCH MASTERS is a collection of twenty biographical and critical monographs on the most famous of modern French painters, written by their American pupils and admirers, — in each case an American artist chosen because of his knowledge and sympathy with the painter of whom he writes. The book is edited by Professor John C. Van Dyke, editor of "Old Dutch and Flemish Masters," and is illustrated with sixty-five full-page pictures taken from both wood-engravings and half-tones. It contains chapters on Gerome and de Verel by Will H. Low, Carolus-Duran and Bonnat by J. Carroll Beckwith, Bonnat and Laugue by E. H. Blashfield, Daubigny by D. W. L. G. Corot by Theodore Robinson, Millet by W. L. Eaton, and others.

The new novels will be among the October publications of The Century Co. They are: **THE METROPOLITANS**, a good-humored satire on New York society, by Jeanie Drake, the scene is mainly in the metropolis, but partly in the remote regions.

THE WONDERFUL WHEEL, a romance of Louisiana, by Mary Tracy Earle, takes its name from a luminous wheel that gave rise to superstitious fears in the minds of the ignorant Creoles among whom it revolved at the dead hour of night. It is a book which will win its way to the hearts of all who love a tender tale, told with delicate artistic touches.

GOLOM is a Dutch Indian novel, by Annie Lindsay. The hero, seeking to test the depth and sincerity of an affection that has been one of the episodes of a long voyage, plunges into the remote quarters of the East Indies in quest of a mysterious mythical mountain of gold. Each of these will be sold at \$1.25.

The Century Co. has always made a specialty of books for boys and girls, and this season its list will be a large one. One which is sure of a great sale is **THE CENTURY BOOK OF FAMOUS AMERICANS**, by Elbridge S. Brooks, a companion-volume to the popular "Century Book for Young Americans," issued two years ago, by the same author. In that work, "The Story of the Government" was told in the form of a record of the adventures of a party of bright young folks, in the city of Washington with a well-informed uncle. The present volume takes the same party of young folks on a trip to the historic homes of America. It contains about 250 pages, and nearly as many illustrations, and will cost \$1.50.

RANCH LIFE AND THE HUNTING TRAIL by Theodore Roosevelt, with Frederic Remington's striking illustrations, will be issued this season, in a new and popular edition, with smaller margins than in the \$5.00 book, and will be sold at \$2.50. Both author and artist are well-known to ranchmen and hunters of big game, and the book is one of Mr. Roosevelt's best work, and contains some of Mr. Remington's most famous pictures.

Several novelties for young folks are on The Century Co.'s list. One of these, **GOBOLINKS FOR YOUNG AND OLD**, by Ruth McEnery Stuart and Albert Bigelow Paine, consists of a number of grotesque pictures which are nothing more than reproductions of odd-shaped blots of ink stamped on white paper and pressed together. Each picture is accompanied by a nonsensical story, and with the book are directions for playing a game of Gobolinks, which is bound to be popular during the coming winter. Price, in leather boards, \$1.00.

A SLOW SHOW, by Peter S. Newell, author of the Topsy Turvy books, is another of Mr. Newell's unique productions, consisting of a number of pictures printed in colors, which, when held up to the light and reversed, produce a startling effect upon the observer. Price, in attractive boards, \$1.00.

PAPER-DOLL POEMS, by Pauline King, is a handsome book, written by a big child for little ones, containing pictures in imitation of the dolls' outfit of paper, for the amusement of children, with pictures of the kind of animals that would be likely to associate with such dolls, and verse telling of their adventures. Price, 75 cts.

Marguerite Merington, the author of Mr. E. H. Merington's successful play, "Captain Letterblain," won the \$500 prize awarded by the National Conservatory of Music for the best libretto for a comic opera, the judges being T. B. Aldrich, Eugene Field, and others. The opera is entitled **DAPHNE, OR, THE PIPES OF ARCADE**, and it will be issued in attractive book form by The Century Co., with illustrations by F. T. Richards, of "Life." Price, \$1.25.

J. T. Trowbridge, the popular author of "Cudjoe's Cave," "The Tinkham Brothers' Tide Mill," etc., has written a new book for boys, entitled **THE PRIZE CUP**, which has been appearing as a serial in *St. Nicholas* during the past year. It will be published in book form this autumn. Price, \$1.50.

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DEVOTED TO ART IN THE HOUSEHOLD

VOL. 35.—No. 5.

NEW YORK AND LONDON, OCTOBER, 1896.

WITH 8 SUPPLEMENTARY PAGES,
INCLUDING 2 COLOR PLATES.



ELIZABETH OF FRANCE, DAUGHTER OF HENRI IV. QUEEN OF PHILIP IV. OF SPAIN (1602-1644). ENGRAVED BY CHARLES BAUDE AFTER THE PAINTING BY RUBENS IN THE LOUVRE.

THE QUEEN IS SEATED IN A RED ARM-CHAIR AND THE CURTAIN IS RED. SHE WEARS A BLUE SKIRT AND BODICE, EMBROIDERED WITH GOLD, CUT LOW IN FRONT. THE SLEEVES ARE SLASHED AND END IN MUSLIN CUFFS; THE BROAD RUFF IS OF THE SAME MATERIAL.

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MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE "art season" in the United States opens with a more than usually abundant crop of undoubted "Raphaels" and "Rubens" finds. It is unfortunate for the finders that they strike such an unpropitious season, and that they bring their treasures to such an unfavorable market as New York affords at present. M. Armand Martin Hurel, who came over in the steerage of the "Bourgogne" the other day, with a "Virgin and Child" by Raphael and "The Descent from the Cross" by Rubens, carried them too far. He should have taken them to London. At no time before within the recollection of man has there been so much money spent in pictures there as at the present. M. Hurel only asks 500,000 francs for the two pictures—£20,000! A mere trifle! The British nation paid £70,000 for the "Blenheim" Raphael two years ago, when the country was not nearly so prosperous as it is at present. M. Hurel told a World reporter that "he refused 200,000 francs in France" for his treasures. No doubt he did! But, courage, M. Hurel; although in this country we are too poor to buy your pictures, you may feel confident that no one here will subject you to the humiliation of having to refuse \$40,000 for them!

THERE are many critics of to-day who revolt at the popular estimate put on Raphael. No doubt he is much less esteemed by artists than by the general public, who blindly accept the time-honored dictum that "Raphael said the last word on painting." Artists are inclined to agree with Mr. George Moore that "Art reached its height with Michael Angelo and began to slip into decadence with Raphael." When the "Blenheim" picture was bought for the National Gallery, the critics were furious, and their views on the subject were "voiced"—as the newspapers say—by Mr. Moore in *The Fortnightly Review*. He says: "Even in his most commonplace Madonnas there is always a distinction of line that commands the admiration of artists. But in this £70,000 picture the artist seeks in vain for some justification of the money and the applause that have been lavished upon it." He pronounces it "indifferent in design, indifferent in color, indifferent in drawing." What! says he, pay £70,000 for this picture! "What a sum, and when we think what we might have had for a half, a quarter, a seventh part of it!" Then he tells what he would have bought for the National Gallery for a seventh part of the £70,000. And what do you think it was? "La Vallée de la Touques," by Troyon, which he pronounces the finest cattle piece in the world. This is the picture that has been on exhibition in New York, at the Durand-Ruel Gallery, since last spring. Mr. Moore says that it was offered to the National Gallery for £10,000. That is the price that was asked for it when I saw it at Sedelmeyer's Gallery in Paris last summer, and is asked for it now, I believe; and who shall say that it is dear?

IN no way alarmed, apparently, by the criticisms of their purchases, the trustees of the National Gallery, if we are to credit some of the London papers, are now considering the purchase of another Raphael—the "Colonna" or "Ripalda" altar-piece, which was painted for the nuns of St. Antonio, at Perugia, by the famous Umbrian, and which was offered them by Mr. Martin Colnaghi, the well-known picture-dealer. I am credibly informed, however, not only that the National Gallery has never entertained the idea, but that Mr. Colnaghi has already "placed" the Raphael—the price he asked for it was £40,000. The picture for a long time hung, as a loan, in the South Kensington Museum; but it bore such barefaced evidence of repainting and unskilful "restoration" that it was considered of little value. One day, Mr. Colnaghi, after minutely examining it, con-

cluded to buy it. He got it at his own price and, peeling off the varnish and then removing the modern over-painting, he found the original of Raphael intact and in good condition—in fact, just as it is now. So he says, and a gentleman who recently saw the picture in London tells me that it is certainly very beautiful, whoever may have made it so.

THE English picture market shows a decided advance in examples of Romney, which, "other things being equal," sell now somewhat higher even than those of Reynolds. Still, exceptionally fine pictures by Gainsborough and Reynolds whenever they come into the market lead in prices. The pictures of Raeburn and Hoppner continue to rise in value, but in no such proportion as those of Romney. As I have more than once remarked before, however, I consider these inflated prices due chiefly to the eagerness of certain shoddy millionaires of South Africa and Australia to be in the fashion. This is certain: English pictures are very dear, or Continental old masters are very cheap.

THE Fifth Avenue picture-dealers are returning from Europe, where some of them are said to have made interesting purchases; but they find here such a complete stagnation of business, that they do not even order their cases out of the Custom House. Mr. Blakeslee is among those who are back, but he will show nothing. He let fall the remark, though, that among his old English portraits he has some examples of Allan Ramsay. Ah! I thought it was time to look up Ramsay. I have seen Zoffany at Tooth's and Hudsons at Blakeslee's, so why not Ramsay? Certainly he was more of an artist than either. He was principal court painter to George III., and Walpole declared that he liked some of his portraits better than those of Reynolds. But even so cock-sure a critic as Walpole was not always right. Hogarth said that Cotes was a better portrait painter than Reynolds. It was known that he was prejudiced against the "dear Knight of Plympton," and Walpole was full of prejudices. Still, as I say, Ramsay painted better than either Zoffany or Hudson, and as these are the days for the resuscitation of the "Early English" school, he is entitled to an innings.

SOME of the London papers are comparing the wealth which Millais derived from his art with that of Reynolds, greatly to the advantage, of course, of the former; for in the days of Sir Joshua such prices as are paid nowadays for a portrait were quite undreamed of. There were, moreover, the almost fabulous sums of money paid to Millais for copyrights of engravings after his pictures. No adequate copyright law existed in the days of Reynolds; although, if I remember aright, it was his contemporary, Hogarth, who took the first step to secure one. According to *The Athenæum*:

"The Princes in the Tower" brought [Millais] nearly £4000, 'The Order of Release' more than £2800, 'Victory, O Lord!' £2047, 'Jephthah' £3990, and 'Chill October' £3225. In the interval between his setting up in Gower Street—when he parted with 'A Huguenot' for £150, and was delighted when he was paid £50 additional for it—and establishing himself in Palace Gate, his rates for portrait painting rose much more than Reynolds's in Leicester Fields exceeded those of Reynolds of St. Martin's Lane, i.e., from £25 to £5000. For years Millais was wont to decline executing a half-length, life-size portrait for less than £1000, and even at that price, could not undertake to complete such a task within two years of accepting it. Under these circumstances it is not wonderful that he built himself a palace lined with marble at Kensington, and occupied a mansion in Perthshire."

NOTWITHSTANDING the great difference in their prices for portraits, Reynolds was such a rapid worker that he probably earned more money than Millais did in that branch of his art. At the time his price was 25 guineas—not pounds—for a portrait, he told Dr. Johnson that he was making £6000 a year. He gave six sittings a day and usually finished a portrait in four hours. Taylor estimates his authenticated pictures at about three thousand! I recall no estimate of the pictures of Sir Thomas Laurence, but at one period of his career he must have been almost as prolific as Sir Joshua Reynolds. Up to the time of the death of Hoppner he had charged thirty guineas for a three-quarter size portrait, sixty for a half-length, and a hundred and twenty for a full-length. After the death of his rival he got a hundred guineas for a head and four hundred for a full-length—great prices in those days,

But Laurence, prodigal in lending, was always in debt, and died comparatively poor, although he left a collection of drawings by the old masters valued at £20,000. Reynolds left £100,000 to his niece, Miss Palmer, who subsequently became Marchioness of Thormond.

THE treasures of art that Jules and Edmond Goncourt left in the modest villa of the Boulevard de Montmoyne, at Auteuil, is amazing. The subject has been treated of before in these columns. In the issue of *The Art Amateur* of January, 1885, the late Theodore Child contributed an interesting article on the De Goncourts, which was illustrated with facsimiles of some of their own etchings. The month previous it gave a glimpse of the vestibule of their house, with "its leather paper gay with fantastic parrots, and its studied disorder of pottery, Japanese embroidery, terra-cottas by Clodion, faience plaques, and the bright fokousas, mingled with eighteenth-century drawings that hang on the marble ground of the wall of the staircase." These were only a suggestion of the wealth that was to be seen beyond. In the dining-room were the exquisite tapestries; in the two salons, precious terra cottas, drawings by Watteau, St. Aubin, Boucher, Fragonard, and other last century French artists, "picked up for a song," before the De Goncourts made it fashionable to own them; bronzes and marvels of old Sèvres, in the library, the books, manuscripts, autographs, bindings, miniatures, and a mass of portfolios. What may not these portfolios contain! Unique among the treasures of the library, however, was the collection of portraits of the literary visitors to the sanctum, painted or drawn each in one of the books, accompanied with a manuscript page of the author's. For instance, in a copy of "Sapho," Alphonse Daudet is painted in oil by Carrière; in a copy of "L'Assommoir," Zola by Raffaelli, and the same artist signs a portrait of Huysmans in a copy of "A Rebours;" Rochegrosse embellishes a copy of "Mes Souvenirs," with a portrait of Théodore de Banville, and Collin performs a like service in the "Toute ma Jeunesse" of Coppée.

ON the death of his brother, Edmond de Goncourt devoted himself assiduously to Japanese art, and the "cabinet de l'extreme orient," it is said, now contains the choicest private collection of porcelain, ivory, lacquer, and metal work to be found in all Paris. The bed in the bedroom of Edmond de Goncourt was the one the Princess de Lamballe used to sleep in at Rambouillet. By the way, while very proud of his Legitimist family and relations, he was on the most friendly terms with the Princess Mathilde, niece of the great Napoleon. The walls of the dressing-room were hung with Chinese and Sèvres plates, "sanguines" of Boucher, and drawings by Gavarni, with whom, in their youth, the De Goncourts were on intimate terms. The whole house is a veritable museum. His "grenier"—or lumber-room—Edmond facetiously dubbed it. What is to be the exact disposition of the various collections I have not seen definitely stated; but it is probable that they will not be sold. In some way or other they are to become the property of the public.

THE summer number of my rubricated contemporary, *Modern Art*, confirms the favorable impression formed by the perusal of previous issues of Mr. Bowles's very handsome quarterly. Who printed it for him in Indianapolis I do not remember, but the former typographical excellence is maintained by L. Prang & Co., of Boston. Philip Hale writes entertainingly, though these concerned may think somewhat impertinently, of "Artists' Little Games;" W. Irving Way tells of "A Visit to William Morris," but apparently he did not see the great "Chaucer" the printer-poet was bringing out; fellow bibliophiles of Mr. William Loring Andrews will find interesting his account of *The Club Bindery* of New York; and Mr. Arthur W. Dow writes appreciatively of "Painting with Wooden Blocks." Mr. Dow calls it Painting—not Printing.

WHY? I have never heard that the Japanese, from whom he gets the idea, make any such claim for it, and their myriad of color masterpieces of the kind are none the less prized on that account. Surely, it is printing, pure and simple. The outlines of Mr. Dow's pictures are reproduced in the ordinary way of taking a hand-proof of a wood-cut. By means of various wooden blocks the desired color is applied. Here there is a

certain variation in the impressions, because the pigment is put on the face of the block with a brush. But surely this does not constitute a painting in the accepted sense of the term. It is true that we have the term "stencil-painting" applied to certain trade reproductions of oil paintings which are made by the yard; but Mr. Dow would naturally object to be known as a stencil painter. That highly accomplished artist, Miss Mary Cassatt, not long ago produced a notable series of colored dry points, which are much prized by connoisseurs, and, so far as the artistic element goes, the process was not dissimilar from that of Mr. Dow. Instead of using the relief method of printing for the outlines, her work being on copper, she naturally had to print it by the intaglio method, and the color was subsequently applied in flat tints by means of lithography. I am sure, though, that she would not call that "painting." But whatever Mr. Dow may choose to call his work, it is charming. Moreover, it is individual and artistic, because Mr. Dow is so himself.

AN odd whim in the current issue of *Modern Art* is the printing in red, throughout the number, quotations from the Koran condemning pictures and picture-makers. They hardly are called for as a matter of news. They are interesting, though, in reminding us of the low estimation in which pictorial art was held by the founder of the Mohammedan religion. No wonder it never flourished in any land where the Moslem creed prevailed. Mohammed declares that "the angels will not enter a house in which there is a dog, nor in which there are pictures." "Every painter," he said, "is in Hell Fire; and God will appoint a person at the Day of Resurrection for every picture he shall have drawn, to punish him, and they will punish him in Hell. Then, if you must have pictures, make them of trees and things without souls." The judgment seems harsh, and suggests the reflection that pictorial art in Mohammed's time must have been very bad indeed, to have called for such repressive measures. It appears, though, that the anathema was pronounced against those only who sought to represent in their work the human soul; so probably it did not affect a great many painters. It would not nowadays in America.

REFERRING to some sensible remarks by Mr. C. M. Skinner, the able art critic of *The Brooklyn Eagle*, concerning the schools and teachers of art in this country, a well-known painter said:

"We Americans are both blessed and cursed by a lack of reverence, and the last is shown in the little serious study we give to the giants of the past. I heard a very clever young Paris-trained American say, when asked his opinion of the art of Rembrandt: 'Rembrandt? Why, the moderns have problems to deal with that Rembrandt never dreamed of.' What can you say to a remark of this kind? What common ground of disputation exists? The things that make his art and all real art vital have escaped the youth. Rembrandt to him is only an exploit in technique. This contempt for the past is common to nearly all the foreign-trained youth of recent years and prevalent among our native-trained men also. It is ruining our present crop of painters, who, with few exceptions, mirror whatever movement is the fad of the day in Paris. There is a lot of cheap mutual admiration among them and an idiotic idea that abusing a great work of the past will increase the prestige of their own, and they rail at the 'public who don't understand them.' We do need good teaching—teaching that is not all technical, that will help the student to understand what the old masters are saying—not to copy their brush strokes; that will keep them patient and humble and when they are ripe for it send them abroad to study the museums, instead of acquiring the latest fad."

One is not told the name of the "very clever Paris-trained American;" but the remark is almost identical with one I overheard at the private view of the great Secrétan collection, in Paris, in the summer of 1889, by a young fellow who had attached himself to the beautiful wife of a noted Chicago millionaire, who was making the tour of the galleries. He sneered not only at Rembrandt, but at Teniers, Ruysdael, and Rubens—not one of them could paint; the Paris men and two or three

American artists he mentioned, in his valuable judgment, could 'give points' to them all!

THE decorative quality of the last century colored copper-plate engravings of the English school no doubt accounts in a great measure for their present popularity, and for framing often makes them preferred to prints of much greater artistic value. By aid of modern photographic processes they have been freely reproduced both in France and England, and on account of the usual prettiness of the subjects, they have been sold extensively, especially in the latter country, to which the peculiarly domestic "genre" affected by the artists may be said to be indigenous. The best of the original engravings



EARLY PORTRAITS OF EDMOND AND JULES DE GONCOURT, ARTISTS, CRITICS, AND LITTÉRATEURS.

(FACSIMILE OF A HARE ETCHING. REPUBLISHED FROM THE ART AMATEUR, JANUARY, 1885.)

were not colored by hand, as might be presumed from a cursory glance at them, but by means of extra printings from the copper plates. This process is imitated in the reproductions; but some dealers say that, through some cause or other—it may be on account of the composition of the inks—the colors fade if much exposed to the sunlight. If this be so, the old original prints are not so dear as they seem, considering their rarity. They are more in demand in England than in America, and not many fine impressions are seen here.

Now and then, though, you come upon them. The other day, at Van Slochem's, I saw two very characteristic pairs—these prints were almost invariably made to sell in pairs. The subjects are, as a rule, excruciatingly didactic. Here, for instance, are inculcated the sad effects of "Disobedience" in the young. "In Danger" shows a group of pretty but somewhat abnormally long-legged "Kate Greenaway" children, whose peril, presumably, lies in the proximity of a bull, who is looking at them, through a fence, with a reproving but not altogether unkindly expression, as they are preparing to scramble over a stile into an adjacent field. The companion picture, called "Detected," shows the same children on their arrival home; they stand dumb and crestfallen in the presence of mamma and grandmamma, the latter a severe-looking old lady in a mob cap, of whom, for my own part, I should be much more afraid than of the bull. She points to some, no doubt very pertinent, passage in the Bible, which lies open before her, and the young culprits fairly wilt beneath her withering scrutiny. The boy has a bird's nest in the crown of his hat and a truly penitent expression in his handsome face, and the girls look so shamefaced and confused, that they are bound to feel sorry for them; evidently they have been caught red-handed with the forbidden flowers, which, alas! now all uncared for, are falling from their trembling hands. The other pair of prints, "Attention" and "Inattention," affords much relief to one's feelings. The one shows a pretty miss who has fallen fast asleep under the influence of Fox's

"Book of Martyrs," from which an old lady, unconscious of this circumstance, continues to read aloud; the other shows the same girl, in her best frock, now very wide awake, and intensely interested in a handsome and gaily costumed young cavalier, who is reading to her from "Ovid"—presumably "The Art of Love."

THE "scriever" is a class of London artist whose productions are ephemeral, but much esteemed by what Mr. Bryan would call the common people. He uses the sidewalk for a canvas, and his medium of artistic expression is the colored chalk of commerce. Sometimes he is called a "pavement cartoonist" and a "flagstone crayonist." The death of Sir John Millais recalls an amusing story told by a brother Academician, Mr. Henry Stacy Marks, in his "Reminiscences." "The 'scriever' had operated on the pavement at Palace Gate, some little distance from Millais's house. There were the usual slices of salmon and of streaky bacon, the mackerel, the red herring, and the broken plate. These surrounded a head intended evidently for the Saviour. Above all was a hand pointing in the direction of Sir John's home, with the inscription, 'There lives the rich artist, here lies the poor one.'"

BUT Mr. Henry Stacy Marks tells a better story of his own experience with a "scriever" he once came upon in the Marylebone Road. He says:

"Landscapes and sea-pieces, with effects of sunlight and cloud, and passages of very creditable color, inclined me to think that possibly the artist had at one time been employed in some humble capacity in the scene-painting room of a theatre. With this notion in my head, I proceeded to question him. He at once sat on me and shut me up by saying, 'Bless your heart, sir, I couldn't teach you how to do it, it's a gift!'"

THE death of Lord Leighton and, six months later, of Sir John Millais, together with the choice of a successor to the latter, will make the extraordinary record of three Presidents of the Royal Academy in a single year. Laurence Alma-Tadema, Luke Fildes, William Quiller Orchardson, Val Prinsep, and Edward J. Poynter are the most prominent names mentioned in regard to the election; but the foreign birth of the first named, one might think, would prove a bar to his success. The only President of the Royal Academy who was born out of the United Kingdom was Benjamin West, and he was born in a British colony.

MONTAGUE MARKS.

MR. CHARLES H. BOGERT.

ALTHOUGH a very young man, this clever artist, whose characteristic marine study we reproduce as a color supplement this month, has already a recognized position among American painters. For several years past he has summered abroad, part of the time sketching along the Cornish coast and part of the time studying in Northern France with that admirable marine painter, Eugene Boudin, who, we may remark, by the way, is by no means appreciated in this country at his true worth. The influence of so able a master could not but be felt by so receptive a disciple, and Mr. Bogert no doubt appreciates the indebtedness; but it is his particular pleasure to say that the most valuable part of his art training he owes to the sympathetic companionship of his friend, Mr. Carleton Wiggins. Valuable as this, too, must have been, he doubtless owes most of all to his own talent and constant study of nature.

Mr. Bogert is a member of the Society of American Artists and the Salmagundi Club, and his work is represented in many public and private picture collections, notably at the Pennsylvania Academy of the Fine Arts, which owns his "Pool in the Meadows—Sunset;" Mr. William T. Evans has his "Sea and Rain;" Mr. Hearn, "Mist and Sunshine;" Mr. Charles Gould, "Moonlight, Coast of Picardy;" Mr. James R. Sutton, "An October Day," and Mr. G. Dana Kittridge, "An August Twilight."

A LAYMAN'S GUIDE TO THE LOUVRE.

BY THE LATE THEODORE CHILD.

The examples of paintings shown in the present series have been selected somewhat at random, it being, obviously, impracticable to furnish a sufficient number to illustrate the text. Moreover, in the course of the long career of *The Art Amateur*, many of the principal pictures in *The Louvre* have already been illustrated in its pages.—[Editor of *The Art Amateur*.]

I.

THE Louvre is rich in masterpieces, but the pictures are displayed in unfavorable conditions of hanging, lighting, framing, and classification. The walls are crowded; the pictures are placed one above the other in three, four, or five tiers; even the finest works are treated by the keepers without any special respect. As for the catalogue of *The Louvre*, it is a monument of incompleteness, inadequacy, and paltry typography. The only catalogue of any practical use to the visitor is the small "Catalogue Sommaire," published at one franc, the numbering of which corresponds with the large numbers placed above the pictures. These numbers have been used in the present guide. Thus, while seeking æsthetic pleasure in *The Louvre*, we regret that we do not find the material splendor and minute respect of the London National Gallery,* the perfect preservation of the pictures of the Prado or the Hermitage, and the admirable catalogue of the Berlin Gallery. Thanks to bureaucracy and administrative inertia, the great French picture gallery, one of the most famous in Europe, is one of the most wearisome to visit.

Our endeavor in this guide will be to facilitate the task of the visitor by indicating the pictures which he ought not to leave unseen, and by calling attention to works or series of works which can be studied at *The Louvre* better than elsewhere, and which therefore constitute characteristic features of the gallery and demand special study.

We recommend the visitor to enter the Museum from the Cour du Carrousel, by the door of the Pavillon Denon, which is in the centre of the south wing of the new Louvre. Turning to the left, he will pass along the gallery containing French bronzes of the time of François I., reproductions of the antique, and so reach the Escalier Daru, at the head of which stands the splendid winged statue known as the "Victory of Samothrace," dug up in the island of that name in 1863, and considered to be a work of the school of Scopas, executed perhaps in the year 306 or 305 B.C. The visitor will not, however, mount to the top of this staircase; after three short flights he will turn to the left, mount two more short flights, and then find himself on a landing the walls of which are decorated with frescoes one on each side of the central doorway leading into Room XVI. These frescoes, by Sandro Botticelli (1447-1510), formerly adorned the Villa Lemmi, at Fiesole, at one time a residence of Lorenzo Tornabuoni. No. 1298 represents this Lorenzo Tornabuoni being introduced to the seven liberal arts (according to the mediæval educational system), namely, Grammar, Logic, Rhetoric, Music, Astronomy, Geometry, and Arithmetic, and which are personified by beautiful female figures seated in a hemicycle against a background of dark pines. No. 1297 represents Giovanna degli Albizzi, the wife of Lorenzo, holding a cloth in which a maiden escorted by three others, personifying doubtless certain virtues and graces, appears to be depositing some talisman. The signification of these frescoes is, however, not quite clear, any more than is the meaning or subject of Botticelli's great picture at Florence called an "Allegory of Spring;" but, after all, it matters little what the subject of these compositions may be; their intrinsic beauty alone suffices to fascinate and delight us—the tenderness and flower-like delicacy of the color, the charming and decorous attitudes of the figures, the graceful movements, the flowing drapery, the virginal ingenuousness of the maiden faces, the whole beautiful vision of life and humanity which Botticelli's brush has here recorded. It

* Mr. Child's articles on *The National Gallery* were published in *The Art Amateur* in April, 1893, and from June to November, 1894.

may be of interest to note that the figure of the lady in red in No. 1297 appears several times in Domenico Ghirlandajo's frescoes in the church of Santa Maria Novella, at Florence, and a portrait of her by Ghirlandajo may be seen in the National Gallery at London, with a complimentary Latin inscription dated 1488, which says: "If art could paint the manners and the mind, this picture would be the most beautiful in the world." These two frescoes are among the purest gems of *The Louvre*.

Bearing to the left, we enter, through a green baize door, Room VII., which contains the early Italian pictures of the primitive or pre-Raphaelite period. These pictures are unfortunately very much crowded together and the gallery is narrow and comfortless, whereas one could wish to see the works of the tender masters of Siena, Florence, and Umbria exhibited, as it were, in some splendid sanctuary, where one might commune with them decorously soul to soul, and taste the charm of their melancholy and almost sensual mysticism. The object of the arts is to manifest shades of human sensibility, and outside of all matters of skill and technique



"THE BANKER AND HIS WIFE." BY QUENTIN MATSYS.

(FROM THE PAINTING IN THE LOUVRE.)

The table is covered with green cloth. The banker wears a black cap and fur-lined blue robe. His wife wears a red dress edged with gray fur, and a chestnut-colored cap over a white hood. There are many replicas of this picture.

the whole question always and everywhere is one of soul. The primitive Italian painters of the fifteenth century were more full of soul than any painters before or since, and it is for that reason that at this present day they still seem to us so new and young. From Cimabue and Giotto to Perugino and Botticelli the art of painting seems to have expressed, within the limits of its conditions, all the mysticism, the tenderness, the melancholy emotion, the delight in the beauty of man and of nature, all the purity of the Christian ideal and all the fascination and poetry of Paganism as it appeared through the mist of history and the glamour of a vanished dream. These painters of Madonnas upon gold backgrounds, these portrayers of the lives of the saints, these gentle materializers of the incidents of the Christian epopee, contributed each for his share, like the builders of the cathedrals and like the martyrs of the catacombs, toward the creation of an Ideal, outside of which, as a converted French sceptic of our own days has sadly proclaimed, "there is, even at the present time, nothing but darkness, doubt, and grief." It was the primitive masters of Siena who formulated the results of the mystic and ascetic dreams of the Middle Ages and embodied in their works those beliefs which produced Dante, Michael Angelo, and Goethe, for without mediæval Christianity we should have had no "Faust." It was the Italian primitives of the fifteenth century who gave form and

color to that vision of Pagan beauty and Pagan story which reasserted itself in the days of the Renaissance almost with the importance of a rival of Christianity. Furthermore, in looking at the works of the primitive masters, of Florence in particular, we must bear in mind that the end of the fifteenth century was one of those happy eras of intellectual activity, like the age of Pericles, which are productive of complete types of general culture, and in which, to quote the words of W. H. Pater, "artists and philosophers, and those whom the action of the world has elevated and made keen, do not live in isolation, but breathe a common air, and catch light and heat from each other's thoughts. There is a spirit of general elevation and enlightenment, in which all alike communicate." It is this solidarity "which gives unity to all the various products of the Renaissance, and it is to this intimate alliance with mind, to this participation in the best thoughts which that age produced, that the art of Italy in the fifteenth century owes much of its grave dignity and influence."

As we enter Room VII. we see, on the right hand and on the left, good examples of the early Sienese, Florentine, Umbrian, and Venetian painters, of the first masters of those three districts, Tuscany, Umbria, and Venice, from which all the so-called Italian "schools" proceed. No. 1260, the "Virgin Enthroned with Angels," is a characteristic example of the work of Cimabue (1240-1302?), who was the founder of the Florentine school and the chief emancipator of painting from the rigid conventionalism of form and color that characterized the Byzantine artists, who were until then the only masters. Cimabue "improved the art and relieved it greatly from their uncouth manner," says Vasari; in other words, he brought an increase of pictorial skill and he sought to substitute for a mere conventional image a representation of real humanity, with a certain benevolence of feature, a tinge of rose color in the flesh, and somewhat of grace and elasticity in the attitudes and proportions of the body. Of course a Virgin by Cimabue, compared with a Virgin by Lippo Lippi or by Raphael, is almost comically awkward; but when Cimabue painted, the object of comparison—namely, the Byzantine icon—was still more awkward and quite unhuman and unlovable. In his time Cimabue was an inventor and a bringer of something new that contained the germs of the future masterpieces of Italian art; he put an element of life and of nature into art; in short, he humanized art and made it accessible to the sympathies of common men; and, therefore, the Florentines, as the story runs, carried one of his works in procession, with the sound of trumpets, from his studio to the church,

and the place received in souvenir the name of the "joyful quarter," Borgo Allegri. Remembering this, we cannot but look with respect and curiosity upon this venerable monument of art, upon this first stammering of the naturalist sentiment, which was continued so intelligently by Cimabue's pupil Giotto (1276-1337). Of this painter, No. 1312 is a specimen; it represents "St. Francis Receiving the Stigmata," together with three small subjects below: "Vision of Pope Innocent III.," "Innocent III. Approving the Statutes of the Franciscan Order," and "St. Francis Preaching to the Birds." In this picture, compared with that of Cimabue's opposite, we remark at once its greater naturalness and resemblance to human life; the figure of St. Francis is a portrait. Furthermore, landscape appears in the background, and color is employed frankly and realistically. Again we notice that the gestures and attitudes are natural, that the composition of the scenes is observed from reality and reasonably invented, and that, in spite of hesitation in the drawing and all kinds of technical shortcomings, the work is nevertheless full of emotion, of life, and of liberty. In short, Giotto was an inventor, the true father of Tuscan painting, and a genius so great that for a whole century his influence fixed the direction of the art of Italy. Giotto's naturalist formula was found an adequate means of expression by two generations of prolific artists, who covered the walls

of the churches and public edifices of Italy with pictorial representations of the religious and political thought of the Middle Ages. For in those days, it must be remembered, art was still faithful to the tradition of the Middle Ages and content to be the handmaid of religion, or, in other words, a popular instrument of edification and instruction—a fact touchingly expressed in the statutes of the Guild of the Painters of Siena. In these statutes, dated 1355, we read: "Since we are teachers to unlearned men, who know not how to read, of the marvels done by the power and strength of holy religion, . . . and since no undertaking, however small, can have a beginning or an end without these three things—that is, without the power to do, without knowledge, and without true love of the work; and since in God every perfection is eminently united; now, to the end that in this our calling, however unworthy it may be, we may have a good beginning and a good ending in all our works and deeds, we will earnestly ask the aid of the Divine grace, and commence by a dedication to the honor of the name, and in the name of the most Holy Trinity."

We may bear in mind the spirit which dictated the above words when we contemplate the works of the successors of Giotto, Taddeo Gaddi (1300?-1366), and his pupil, Agnolo di Taddeo Gaddi (1343?-1396), No. 1301, the "Annunciation," and No. 1302, the "Decapitation of St. John," the "Calvary," and the "Martyrdom of a Saint," so fresh in color, so ingenious and lucid in composition and signification. Still more so should we remember the words of the statutes when we examine the pictures of Ansano di Pietro (1406-1481), who was called the Angelico of the Sienese school. Nos. 1130, 1131, and 1132, on our left, are by this artist, and represent scenes from the life of St. Jerome. Remark especially the picture of the death of the saint and the various attitudes and expressions of grief of the monks gathered around the emaciated corpse that lies on the rosy floor with a white coverlet over it. One monk kisses the saint's feet, another bows over his body, others bury their faces in their hands, all are deeply affected, while, in contrast with their emotion, we see beyond, through an opening, the white and rose arcades of the cloisters, the conical cypresses, and the blue sky, calm and pure, in harmony with the mystic serenity of the scene. In the same spirit, too, we must look at the pictures of the early painters of Umbria, the province of St. Francis of Assisi, who was happy in his faith. On the right-hand wall are three works of the school of Gentile da Fabriano (1370-1450 about), each in three compartments, Nos. 1278, 1280, and 1283, and on the left-hand wall on the second tier, Nos. 1281 and 1282, most charming in invention and "mise en scène," and so grave and sincere in expression. Particularly charming is "The Flight into Egypt," No. 1281, where the ground is dotted with plants and the Virgin's mantle beautifully arabesqued with gold.

Evidently the Louvre is not rich in works of the early Florentine, Sienese, Umbrian, and Venetian painters; nevertheless, there are in this room a few specimens which will enable us to comprehend the spirit of their work and to prepare us for the more splendid plastic development of the art of the fifteenth century, the best specimens of which we shall now proceed to point out.

Let us keep along the right-hand side and note first of all No. 1293, by Fra Angelico (1387-1455), who, although a contemporary of the great Florentine naturalist painters, remained faithful to the traditions of Giotto and the mystics. This small picture represents a scene of martyrdom that takes place on a road outside a castle, with a background of rose and yellow hills dotted with white fortresses. Along the road are tall and slender cypresses shooting up against a blue sky dashed with long, white clouds. On the brown road, bordering a flowery meadow, the severed heads of the

martyrs lie with the eyes bandaged; and the blood spurts from the decapitated trunks; and yet there is no impression of horror, but rather one of perfect purity and serenity, of tender and mystic emotion, and of absolute unreality, which is yet but a saintly mind's sublimely naïve vision of reality. In the large picture, No. 1290, "The Coronation of the Virgin," hung in the middle of the gallery, Fra Angelico is truly unreal and truly himself, pure and heavenly-minded, as was his whole life. Of Angelico, Ruskin has admirably said that by his "purity of life, habitual elevation of thought, and natural sweetness of disposition, he was enabled to express the sacred affections upon the human countenance as no one ever did before or since. In order to effect clearer distinction between heavenly beings and those of this world, he represents the former as clothed

augmented by the quality of the atmosphere, and by the very composition of the picture, as the present writer has explained in the chapter on Botticelli in "Art and Criticism" (Harper & Bros., New York): "It is the moment when the sun is sinking low, and when its horizontal rays suffuse the sky with rich yellow light, against which the hedge of roses spreads its upper fringe of leaves and bloom in the sharp relief of precise outline, leaving a foreground of luminous half tone, in which are placed the figures. The whole theme is in the minor key; the splendor of the day has passed; the distance becomes veiled in golden haze; the weary birds have ceased to sing; a mysterious halo gathers round the trees; the shadow on the hillsides deepens into an enveloping gloom, and man's heart sinks within him; and in his mixed and uncertain condition, neither very bad

nor very good, half believing, half doubting, sadly conscious of his lacking energy, both of spirit and of flesh, he falls into vague questionings and mystic reverie. This state of melancholy and complex resignation is common to analytical minds such as Botticelli's, and to the simple, instinctive minds of the unlettered. It is manifested equally though differently in Botticelli's religious pictures and in the wailing music in the minor key that springs spontaneously from the lips of the conquering Moors in the gardens of Andalusia and of the humble peasants in the wilds of Brittany."

Notice toward the middle of the gallery, to the right of the large picture by Fra Angelico, No. 1322, a purely naturalistic portrait of an old man in scarlet and a little boy leaning affectionately against his knees, by Domenico Ghirlandajo (1449-1494), a small specimen of one of the greatest, the most gifted, and the most prolific of the early Florentine painters. To the left of the Botticelli Madonna, notice successively No. 1261, a curious allegory of the court of Isabella d'Este, Duchess of Mantua, by Lorenzo Costa, of Ferrara (1460-1535); a "Virgin and Child, with Saint John the Baptist and the Madeleine," in a beautiful landscape, No. 1259, by Cima da Conegliano, the Venetian master (died about 1517); an allegory of the "Combat of Love and Chastity," by Perugino (1446-1524), No. 1567. So we arrive at the corner where, beside the doorway, is hung an important picture by Francesco de' Bianchi, representing the Virgin and Child, with Saint Benedict on the left and Saint Quentin on the right and two angels on the steps of the throne, playing the one on a viol and the other on a mandolin. The date of the birth of Bianchi is supposed to be 1447 and that of his death 1510, but nothing seems to be known about his life; his very name is uncertain, and his works are exceedingly rare. This picture has a singular fascination and an inexplicable beauty of form, color, and expression; it is subtle, mysterious, and disquieting, more especially the delicate figure of Saint Quentin, with its suggestions of femininity.

On the opposite wall are some pictures by Andrea Mantegna (1431-1506) of Padua: No. 1375, "Parnassus;" No. 1376, "Minerva, or Virtue Driving Out the Vices;" No. 1573, "Calvary;" and No. 1374, "La Madonna della Vittoria." Of this last work, painted to commemorate the achievements of Francesco Gonzaga in the battle of Fornovo, I. A. Symonds writes thus in his "Renaissance in Italy": "That Francesco, general of the Venetian troops, should have claimed that action, the eternal disgrace of Italian soldiery, for a victory, is one of the strongest signs of the depth to which the sense of military honor had sunk in Italy. But though the occasion of its painting was so mean, the impression made by this picture is too powerful to be described. It is in every detail grandiose: masculine energy being combined with incomparable grace, religious feeling with athletic dignity, and luxuriance of ornamentation with severe gravity of composition."

(To be continued.)



"THE IMMACULATE CONCEPTION."

(AFTER THE PAINTING BY MURILLO, IN THE LOUVRE.)

The Virgin wears a white robe and a rich blue cloak. This famous painting was bought at the Marshal Soult sale, in 1852, for 615,300 francs.

in draperies of the purest color, crowned with glories of burnished gold, and entirely shadowless. With exquisite choice of gesture and disposition of folds of drapery, this mode of treatment gives, perhaps, the best idea of spiritual beings which the human mind is capable of forming."

We now pass to the artists of the fifteenth century, who worked in the complex spirit of their age, lovers of beauty, lovers of nature, temperaments which vibrated responsively to every pleasurable impression of color and of form, inventors who amalgamated in their pictures the mysticism of meditative Christianity with something of the charm of dreamy Paganism. Such was the temperament of Botticelli (1447-1510), whose frescoes we have already admired, and by whom is the "Virgin and Child," with the beautiful hedge of roses in the background, No. 1296, hung in the centre of the right-hand wall. This is one of the most perfect of Botticelli's religious works, and the Madonna one of his most characteristic types, unique in charm and expression of uncertainty, dreaminess, and mystery. The effect of the expression of wistful uncertainty in this picture is

FLOWER ANALYSIS.

I.—VIOLET—RUE ANEMONE—PHLOX.

It is not my purpose to approach the analysis of the botanist, with all its minute detail and difficult terms, but to analyze a few of our flowers from the artist's standpoint, touching those structural peculiarities which are most apparent and most essential, and it will be my aim to remove at least a few of the stumbling-blocks from the way of the student of flowers.



RUE ANEMONE (ANEMONELLA THALICTROIDES, OR THALICTRUM ANEMONOIDES).

Flowers are no easier to draw or paint than figures, and as the artist who would paint figures successfully must first serve a long apprenticeship as a student of anatomy, so the successful painting of flowers must be preceded by a careful study of at least the more elementary parts of botany. Indeed, your knowledge of botany can hardly be too great, providing you do not permit trifling details to make you their slave. Once you have conquered this tendency, it will be a help to you ever afterward, enabling you to draw understandingly what would otherwise have been perplexing and troublesome.

I do not wish to be understood as saying that you should paint anything you do not actually see, simply because you know it is there. That would be all wrong. Paint only what you see; but the point I would make is, that the study of botany enables you to see more readily and more accurately than you could otherwise do.

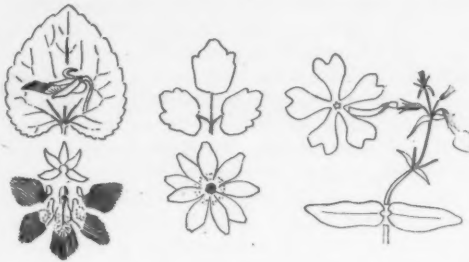
I am supposing now that you are drawing directly from the flowers, as the student at first always should; but in adapting these studies to decorative work of any kind, afterward, a deeper knowledge than how a certain arrangement appeared on a certain day is very necessary. The want of botanical knowledge is sure to crop out then, and an artist who may paint a true and excellent picture with his subject before him stumbles blindly when dependent upon former sketches which cannot be transferred bodily, but must be modified for the purpose in hand.

I never could understand why any one should draw lilies with only five petals, since one of the prime characteristics of liliaceous plants is the three-parted flower; yet it is frequently done. Again I have seen the number of stamens reduced to four instead of six. Conventionality might have reduced them to three, but four, never. In many flowers the stamens would be of no importance, but in the lily they are always conspicuous, and the omission of part of them, especially of such a number as to destroy the symmetry of the flower, is quite noticeable.

Perhaps the most sadly abused of all our flowers is the violet. It is a very irregular flower, and to me this want of regularity is one of its greatest charms, almost equal to its lovely color. It will be seen from the accompanying diagram, or plan of the flower, that it is five-parted. Observe that all the petals, except the lower one, are twisted, and in pairs. The upper ones bend backward almost upon themselves and are colored nearly all over, a small but scarcely noticeable touch of pale yellow appearing just at the throat. The second pair are twisted sidewise, but are bearded toward the centre with a tuft of pale yellow hairs, which, coming from both sides, meet and nearly close at the throat.

The lower petal is quite peculiar, a light, usually purplish-colored spur projecting backward from the

point of attachment to the stem, the sepals parting and the stem making an upward loop to give it room. This spur is always prominent in a side view of the flower.



ANALYSIS OF THE VIOLET, RUE ANEMONE, AND PHLOX.

Only the outer part of this petal is purple, that toward the centre being yellow veined with purple.

Thus it will appear that the throat of the flower presents a small mass of yellow, the various parts scarcely distinguishable; thus contrasting strongly with the dark purple all around them; for the petals are all a trifle darker near the centre than elsewhere. The flower



PHLOX (DIVARICATA).

stems are nearly round, the leaf stems half round, mostly of a rather light color, though the flower stems darken slightly toward the flower. The leaves are crisp and, with few exceptions, more or less rolled in at



PURPLE VIOLETS (VIOLA CUCULLARIA). PEN DRAWING BY J. MARION SHULL.

the base, till they resemble a hood: hence the specific name cucullaria.

I have chosen the rue anemone as a companion for the violet, because, though very different, they bloom together side by side. I do not know where there is to be found a flower with a prettier pose or greater airiness. Its delicate pink and white, or sometimes pale purple blossoms, may be gathered in woodlands, where it blooms in profusion in April and May; but for purposes of study or decoration I should always prefer the single sprays, or at most a single plant. All the stems are very slender and wiry, full of graceful or at times even abrupt bendings this way and that, and to draw them with heavy or clumsy stems would destroy all their beauty.

Here the flower is regular in shape, though very irregular in the number of sepals; the anemone is destitute of petals, the sepals being colored to serve in their stead and make the flower attractive. They vary in number from six to twelve, and also in size, some being narrow, others broad, in the same flower; but with no order whatever in their arrangement. The green dot in the centre of the flower is a cluster of from ten to twenty pistils, and is surrounded by the stamens, which, though numerous, are never very prominent, and usually are scarcely noticeable at a short distance.

Where the flower stem branches, near the summit, there is an involucre of commonly two ternate leaflets, like the one shown in the diagram, and in addition to these there is an occasional single leaflet; but the true leaves are biternate, a combination of three such leaflets, and rise directly from the ground. Early in spring-time the leaves and stems are all of a dark purple green, except at the base, where they are white, and the pedicels on which the separate flowers are mounted are yet short, bringing the flowers close down upon the foliage. Later the pedicels lengthen to from one to two inches, and all the foliage parts grow lighter in color.

As a rule, each stem bears three flowers, rarely four or five, the central one opening first. When the larger number of flowers appear, there is a corresponding increase in the number of leaflets in the involucre, as, with the exception of the central one, there is but one flower springs from the axil of each leaflet, whether ternate or simple.

Another of our native flowers, which I cannot now recall having ever seen used as a motive for decorative work, is a species of phlox—phlox divaricata. I have sometimes heard it called "wild pink" and "sweet-william," although I can find no botanical authority recognizing either of these names.

It has a pretty flower of a color difficult to describe. Wood says it is a "brilliant grayish blue," but red also enters into its composition. It is usually five-parted,

varies rarely four or six, with a slender tube that curves upward toward the centre of the cyme upon which it is borne. The tube is of a darker color than the petals, but the latter become somewhat lighter immediately around the dark star-shaped throat.

Never more than three flowers rise from the same point on the stem, though a new stem with other flowers and other new stems may rise from the same point, and so on indefinitely; and at every branching of the stem there are at least two slender dark green bracts, which become gradually larger farther down, till they form the proper, sessile leaves of the plant, which are usually, but not always, opposite each other. The stems and foliage are slightly hairy, and, in consequence, they look rather coarse, but the substance of

the flower is delicate in the extreme.

Now, a careful study of the diagrams and the sprays



RUE ANEMONE.

shown herewith will convey the elementary facts about these plants, but their value would yet be greatly enhanced if the reader will secure a few of the flowers themselves, and observe these facts for himself; for the most valuable knowledge, after all, is always that which we gain as the reward of our own observation and earnest inquiry.

J. MARION SHULL.

PAINTING FLOWERS AND STILL-LIFE.

I.—INTRODUCTORY HINTS ABOUT ARRANGEMENT OF THE SUBJECT.

IN the arrangement of a still-life study there are many things to be considered before one comes to the actual drawing and painting, in order that the subject selected shall be worth the time and labor bestowed upon it. Even the most beautiful flower or perfect fruit, if awkwardly placed or inharmoniously juxtaposed, will become ineffective and fail to exhibit their picturesque charms to advantage when thus copied upon canvas.

Arranging the Subject.—An idea prevails among some beginners, that to arrange a "subject," it is only necessary that a mass of flowers be carelessly "thrown down" upon a convenient table in any fashion: jumbled together or straggling apart, and allowed to lie as they may chance to fall! This is supposed to result in a "natural" effect. In reality, the appearance of the unlucky flowers thus treated is usually stiff and uninteresting; innumerable stems will stick up everywhere, while blossoms turn downward and bury their faces in the leaves, presenting to the eye the dull underside of petals and an undue proportion of green calyx. There is a tangible amount of beautiful material for a picture before us; but it will require some study to make it available. A few touches from the hand of the artist will transform this uninteresting mass into a coherent and graceful subject for his brush; but these touches will be the result of knowledge and intention, though in the final composition no obtrusive trace of his intelligent adaptation of nature shall be apparent.

The background, necessarily, exerts here a controlling influence. It must be studied from the beginning in connection with the objects to be painted; for by the management of certain neutralizing tones and complementary colors we are enabled to create agreeable contrasts and to produce harmonious combinations, adding strength to some effects, while subduing and modifying others.

According to the degree of importance to be given to objects in the foreground and middle distance, the background will assume a comparatively prominent position, or may, if necessary, be made to retire to the insignificance of a mere neutral tone. So much of the success of a picture depends upon the appropriateness of the background, that it is always worth while to devote to it some serious thought, experimenting with several different effects of color, if one is in doubt, until one which promises to be satisfactory is secured. This is, after all, but the first step, for by the manipulation of light and shade we may subdue a brilliant tint or bring out a dull one. A convenient method of studying such effects is to arrange the composition upon a small stand or table, and then change the lighting by placing the table experimentally in several different positions, so that without disturbing the actual composition we may observe the consequent changes in form and depth of shadows, with variations in the lines of perspective, before selecting the view one chooses to paint.

To make these lessons of practical benefit to the student, we will offer here some suggestions in regard to color and treatment, which may be closely carried out from nature or adapted to the materials at hand and painted according to the directions given, the flowers and fruit selected as models being those most easily available and generally familiar.

II.—A STUDY OF PURPLE AND GOLD.

Such a subject most naturally suggests itself at the autumn season, when every vacant pasture is glowing with wild purple asters and golden rod, while roadsides are royally decked with plummy thistle blooms and masses of yellow wild "snap-dragon." There is much beautiful drawing in the pointed leaves of the thistle, and a composition is effectively arranged by placing one or two stalks with their bristling purple tassels in a tall, narrow vase or jar, surrounded by a full, loosely arranged border of the snap-dragon. Let the vase stand upon an ordinary polished Japanese tray of dark

reddish brown wood, a gray wall behind it forming the background. Manage the light so that a shadow is thrown rather low, falling partly behind and to one side. Place the table near the background, so that the shadow of the thistle may be distinctly seen, as this forms an important part of the composition. The vase may be of ordinary light greenish gray porcelain, pale warm blue, or any unobtrusive kind of Japanese ware that one may happen to possess. A rich, irregular border of the yellow blossoms spreads far out beyond the top of the vase, drooping slightly below the edge. The proportions here are extremely graceful as we view the whole effect, which forms the line of an inverted pyramid. A white damask cloth covers the table, and in the centre of this is placed an old silver salver (or its equivalent), upon which the vase stands, and upon this is placed an old silver salver or tray. The white cloth receives a brilliant reflection from the crystal vase, showing dashes of prismatic reds, violets, and golden yellows, while a delicate gray shadow embodying all these colors is thrown to one side. The background, which takes its place naturally here, is the tone of a soft gray-tinted wall, which is too far off to show any detail. The round tray stands raised slightly upon two carved feet, and beneath a deep rich tone of shadow is seen, which gives value to the surrounding brightness.

One needs to get to work in the early morning hours to catch the beautiful, iridescent sunbeams which will transform our plain glass vase into a mass of jewels; every facet or sharply cut angle will gleam with amethyst, ruby, and topaz; while reflected upon the white cloth we have spread out before us, softened and diffused, the wonderful colors of the solar spectrum sifted through these crystal prisms in its bands of red, orange, yellow, green, indigo, and violet. Here is indeed a study of color, though to match the purity of those rainbow tints will tax to the utmost the resources of your color box.

Paint the background first with a simple tone to begin with, using Bone Brown, White, Cobalt, Yellow Ochre, and Light Red; adding in the shadows Madder Lake and Ivory Black. The vase will partake in its medium tones somewhat of the color of the background, though the shadows are rich and dark while the lights are brilliant. For the shadows in the glass, mix Burnt Sienna, Cobalt, Yellow Ochre, White, and Ivory Black. Where the high lights occur, mix a tone of white, a little Pale Cadmium, and a very little Ivory Black, and modify this with Cobalt or Madder Lake and Vermilion, according to the tints seen. Where the violet rays are distinct, mix Cobalt and Madder Lake with the pale gray local tint. The brilliant high lights are painted with a finely pointed brush, and a tone of Pale Cadmium and White forms the basis, to which may be added Vermilion or Rose Madder, Antwerp Blue or Cobalt, or any combination forming other tints. Madder Lake, Cobalt, Cadmium, and White will give the predominant tone of violet half tint.

The color of the silver salver may be obtained by mixing Raw Umber, White, Yellow Ochre, a little Cobalt, Madder Lake, and Ivory Black. In the shadows Burnt Sienna is added, and where the most brilliant high lights occur Cadmium is substituted for Yellow Ochre.

Thistles.—The purple tassels of the thistle should be loosely laid in with a medium tone of fine light purple, and the details added in finishing with a small pointed bristle brush. The colors used are Cobalt, White, a little Cadmium, Madder Lake, and a very little Raw Umber, for the local tone. In the shadows add Burnt Sienna and in parts some Yellow Ochre (omitting Cadmium) and Ivory Black. Touch in at the last the high lights, using a small pointed sable brush. The

green leaves, being very gray in quality, are painted with Permanent Blue, White, Cadmium, Raw Umber, and Ivory Black in the local tone. Burnt Sienna is added in the shadows. The prickly calyx of the blossom is laid in at first in two simple masses of light and shade (the colors given for the leaves being used). The details of sharply pointed thorns are added at the last with a fine sable brush, and in the shadows beneath these a delicate violet gray tint is seen.

Purple Asters are somewhat deeper in their general effect than the thistle blooms, but the same colors may be used in painting them, with less white and more Permanent Blue, with Madder Lake in the local tone. Where the golden centres are seen, use Cadmium with White, Raw Umber, Yellow Ochre, and a little Madder Lake. The green leaves are very much the same quality of color, though less gray than those of the thistle, and may be painted with Antwerp Blue, White, Cadmium, Madder Lake, Raw Umber, and Ivory Black. In the deeper shadows Burnt Sienna is used with Antwerp Blue, Ivory Black, and a little Orange Cadmium.

Golden Rod.—In painting Golden Rod of any variety, a general tone is mixed with Yellow Ochre, White, Cadmium, a little Rose Madder, and Ivory Black. In the shadows use Yellow Ochre, Deep Cadmium, Raw Umber, and a little Burnt Sienna. In the gray half tints a little Cobalt and Rose Madder are added to the local tone. The masses of light and shade are laid on broadly at first, and details of outline are sought later. In finishing the highest lights are piled on with plenty of pigment, a small, stiff brush being used for the purpose. It is better not to blend the tones, but to study



the adjacent values carefully, so that the full blooming spikes will naturally assume their positions in relation to the background.

M. B. ODENHEIMER.

(To be continued.)

MEASUREMENTS OF THE HUMAN FIGURE.

I.—SUGGESTIONS FOR DRAWING THE FACE FROM MEMORY.

It is with pleasure that we comply with a request for suggestions for drawing the human figure from memory. The following hints no doubt will be serviceable to many students.

Begin by making a careful study—either copying from a print or drawing from a cast—of the face, say, of Washington, Lincoln, Napoleon, Dante, Savonarola, George Eliot, or "The Young Augustus"—all interesting models. Then, day after day, practise a repetition of the drawing from memory. Having practised in this way for a while, you may attack the subject more scientifically by reading some book on anatomy and proportion. Duval's "Anatomy" is excellent. It will teach you the *general proportions* of the face, and you can see for yourself wherein these differ in the several faces we have named. An ideal division of the head is into four equal parts: (1) from the top of the head to where the hair begins to grow on the forehead; (2) from the hair line on the forehead to the beginning of the nose or to the upper eyelid; (3) the beginning of the nose to the end of it; (4) from the end of the nose to the turning under of the chin.

Now, in the head of "The Young Augustus" and in that of Napoleon in his younger days you will find this ideal measurement very nearly reached; but in the case of Washington and Lincoln, from the end of the nose to the chin will be found to be more than one fourth of the face; the difference is especially noticeable in the later portraits of Washington. This distance is normal or less than normal in babyhood; then the teeth have not grown and the jaw is not developed. In old age it usually exceeds the one fourth proportion, and in some faces, as in the case of Savonarola, it is very great.

You will find in the books diagrams of an ideal face, with a line drawn from the upper lip to the chin (the



FIGURE 1.—THE PROFILE OF NAPOLEON divided into the four equal parts of the ideal head. The lines A and B show the profile angle.

lower line of the profile angle*) having a decided inward slant; so that the upper lip protrudes, the lower lip recedes, and the chin recedes still more. This is true in the Apollo Belvedere, the Venus of Milo, Diana de Gabia, "The Young Augustus," Napoleon, and many others. But it is far from being the case with the faces of Voltaire, Dante, and George Eliot. In each of these, the lower lip and chin protrude, so that they are almost on a perpendicular line. Again, much depends on the lines made by the muscles. There is a line going down

from the side of the nose to the lip, called the naso-labial line; this is prominent in some faces and hardly noticeable in others. It is particularly marked in the faces of Washington, Lincoln, Dante, and Voltaire, and hardly visible in those of "The Young Augustus" or of Napoleon in his youth.

Back of this—that is, farther toward the ear—the zygomatic muscle creates another line, which in many faces is as prominent as the naso-labial line. It is very deep in Lincoln's face, and no portrait of him could be complete without it. There are hundreds of other lines and muscles, as well as rules about proportion that you should study, in order to draw intelligently from mem-

* The lines A and B in our illustrations make an important angle for the artist. One would be inclined to call it "the facial angle," but science has appropriated this term for something else; so we will coin the term "profile angle." The facial angle is made by a line, like A, touching the forehead and the upper jaw, not the end of the nose, and compared with a horizontal line running through the auditory canal and the inferior border of the orifice of the nasal fossa.

ory; for as soon as you become acquainted with them, you recognize *their development or their absence* in any given face. The same is true of the body. You should become acquainted with all the bones and muscles, so as to know how to draw them without a model.

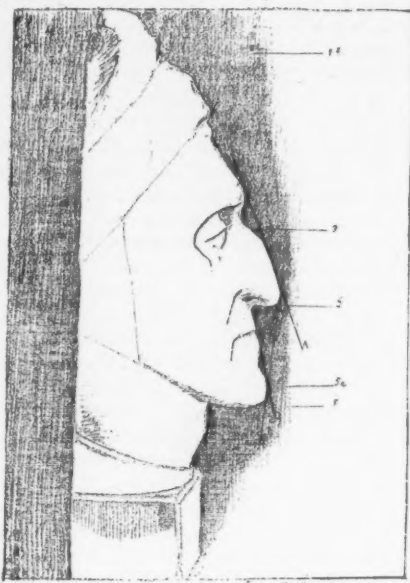


FIGURE 2.—THE PROFILE OF DANTE

tested by the rule of dividing the ideal head into four equal parts. The first division (top of the head) is guessed at. The fourth division would properly end at 5a. The point at 5 indicates the abnormal development of the chin. A and B show the profile angle. C shows the outward direction of the lower lip and chin, as opposed to the inward tendency at B in Figure 1.

In Figure 1 it will be noticed that 3 comes even with the upper eyelid, while 5 comes to the very lowest part of the chin. In this case, then, from the middle of the eye to where the chin begins to turn under is less than half the head. The angle made by the lines A and B is very much like the angle of a classical head, but with A tipping inward more than in a Greek face. In Figure 2 we have a fine contrast to this: we see the chin *protruding*, so that the line B does not tip so much; and by adding a new line, C, we get the effect of the lower part of the face *projecting*, instead of receding, which is just the opposite to the Napoleon face. On account of the chaperon that Dante wears, we are not certain about the top of his head, but if we measure from the chin to the upper eyelid, calling it one half, we find the other half would end at line 1, which probably gives the proper place for the top of the head; but estimating from 3 to 4 as a fourth of the face, and then measuring downward from 4, we cannot reach the chin as another fourth; but, on the contrary, we get as high up as 5a. The length of the jaw, then, is evidently due to the development consequent to old age and in part due to the peculiar construction of the face of the poet. The hooked nose in this and in the Savonarola head (Figure 3) are characteristic of old age. In the Savonarola head, however, we find the lower portion of the face strikingly developed; so that we arbitrarily take the middle of the head as situated at the lower eyelid, which brings 5, as in Dante's case, part way up the chin. If we should take, as in Napoleon's face, the *lowest* part of the chin, and measure to the *upper* eyelid for one half, we should find, measuring upward, that the other half would come very much *above* the top of the head.

We must therefore say that Savonarola's head is exceptionally heavy in the face part, on account of the length of his upper lip, and this is certainly in keeping with the heaviness of his features; but it may also be noted that probably his cowl is within an eighth of an inch of the cranium, his head being shaved, while in the case of Napoleon the hair comes perhaps a quarter of an inch higher. The line C indicates the outward tendency of the upper lip, as in the Dante, but in the case of the lower lip and the chin the features recede, as in the Napoleon and the child bust by Desiderio da Settignano. This is the normal condition for every profile; it is abnormal for it to be like Dante's.

The characteristic old face may be very graphically portrayed by bringing out the chin like Dante's. In our photograph from the cast we have the typical baby face of Desiderio; his master, Donatello; of Luca de la

Robbia, and other Renaissance sculptors: they all adopted the same ideal.

If you will measure this as we have done those in our diagrams, you will find that in order to get any part of the eye in the middle of the head, we have to put 3 even with the *eyebrow* and bring 5 down much below what is commonly called the chin. If you should measure from the part we mark 5 in the diagrams to the top of the upper eyelid, and call it half of the head, you would find that the other half would come as much *below* the top of the head as it did *above* the top in Savonarola's case. This is the typical child measurement, the face taking up very little space and the cranium a great deal.

In the angle of the face in the child's head we notice the chin recedes considerably; but, on the other hand, the line A does not tip as much as in the case of Dante's or Savonarola's profile. The tip of the head itself prevents our seeing the angle of the face in its normal condition.

In the accompanying sketches, where the profiles are brought out minus the additional measuring lines, one may see the characteristics more strongly. This is what the public see in a painting without knowing *why* they recognize it as being correct. They see the handsome man's face in Figure 5, and the old man's face, full of character, in Figure 4; but the art student should be able to know *why* these characteristics are expressed by the *distribution of the features*, and he should recognize the *angles* as indicated in our diagrams.

When you have studied the human face in this way, you will have no trouble in drawing from memory. As you see a person walking in the streets, you will immediately recognize that he has a young face, with the baby-like proportions, or the old man's face, with the Savonarola lips, or the Dante chin, and so forth. Each person has his prototype, as it were, in some classical head that perhaps you will have studied and analyzed.

ERNEST KNAUFF.

COLORED PHOTOGRAPHS

In the Dictionary of Photography which is appearing in instalments in that admirable illustrated monthly magazine, The Photographic Times, we find some interesting information under the heading "Colored Photographs," by which is meant the production of photographs colored by artificial means, and not the making of photographs in natural colors—a process not yet accomplished except by very unsatisfactory means: "There are various methods of coloring photographs which may briefly be divided under two headings—the application of color to the surface of the print, and its application behind the photographic image. The art of harmoniously coloring photographs is one that is only acquired by practice and natural artistic abilities." [This art has been fully described in The Art Ama-



FIGURE 3.—THE PROFILE OF SAVONAROLA

tested by the rule of dividing the ideal head. A and B indicate the outward tendency of the upper lip.

teur.] "The process of coloring at the back was one that was adopted with the old alabastrine process, and a 'penetrating varnish' was used, which had the effect of rendering the colors visible upon the contrary side. The late W. B. Woodbury invented a method of producing colored photographs, or photo-chromographs, as they were called. Photographic prints produced by the Woodburytype were transferred to paper supports previously painted or colored with the necessary pigments,

which, seen through the thin film containing the image, possessed the appearance of colored photographs, and in many cases closely resembled delicate oil paintings. A similar effect can be produced by the carbon process.

"Another method of producing colored photographs with very delicate effects is by fixing a paper photograph upon a cushion-shaped glass with transparent cement. When this is dry, two thirds of the paper support of the photograph are rubbed away with sand-paper, and the remaining part made transparent with melted paraffin wax. Transparent colors are then applied, which appear very soft when viewed from the front. A second coating of paraffin wax is then applied and the heavier colors laid on. Another layer of wax is then applied as a protective coat.

"Carbon prints may be colored with oil, water, or powder colors. Before coloring with oil colors, the print should be sized with a solution of isinglass dissolved in equal parts of hot water and spirits of wine."

BLUM AND CHASE TEACHING CONTRASTED.

BY A MEMBER OF THE ART STUDENTS' LEAGUE WHO STUDIED UNDER BOTH MASTERS.

MR. CHASE used to say that drawing and painting should be considered together, as one thing. Therefore he advised his pupils to draw with the brush and to do an entire head in one morning. He said that for three years he worked in this way, painting a new head every day until he gained great facility of expression.

Mr. Blum, on the other hand, says that painting and drawing should be considered separately. He insisted upon a careful drawing in charcoal before touching a brush; then he advised one to paint deliberately, thoughtfully, saying that the rapidity would come later.

For studio work Mr. Chase likes his pupils to use a canvas that has been covered with a painted ground of gray. He thinks in that way you will obtain a uniformly low tone, which he considers desirable for in-door work, in opposition to the brilliancy of out-of-door work.

Mr. Blum says, "Always use a fresh canvas. If you work on a canvas that is clogged with paint, your work will lose all of its brilliancy." He also advises working in a high key in as well as out-of-doors, saying that it is easier in that way to see color.

Where Mr. Chase would say, "Scrape it down and begin again," Mr. Blum would say, "Take a clean canvas."

In matters of technique, too, there is a wide difference in the method of the two masters. Chase always said to us, "Use as much paint as you can control; load on your color; paint, don't stain." Mr. Blum advised us to paint thinly and always to begin with a stain.

While Mr. Chase cared most that the values should be maintained throughout, Mr. Blum talked to us perpetually about quality of color. Mr. Chase liked a complete palette. Mr. Blum preferred that students

should use as few colors as possible.

When Mr. Chase looked at a palette, he would always ask us if we had black, and if we had not, he would tell us to get it immediately.

Mr. Blum had the same tender feeling for Raw Umber. He suggested looking occasionally through half-closed eyes. Mr. Chase says, "Always keep your eyes wide open."

I took some notes from Mr. Blum's criticism, which I will give next month.

JESSIE JONES.

PAPER FOR PASTEL PAINTING should have a rough or cottony grain. To ascertain if you have the right quality of paper, apply a strong color; rub it lightly with



BUST BY DESIDERIO DA SETTIGNANO (1428-1464).

The sculptor of this beautiful head was the son of a common stone-cutter. His brother always remained one; but Desiderio rose to eminence as an artist. Probably much of his work nowadays passes for that of his more famous master, Donatello.

the finger, then overlay it with a lighter shade; if the latter preserve the color in spite of the stronger one beneath, the paper is right. But pumiced paper (coated with fine sand, sawdust, cork, or pounce) takes the pastel best and the tints lose nothing of their freshness and lightness. It can be charged with color without detriment to the parts where the outline should be ex-



PROFILE OF THE BUST BY DESIDERIO DA SETTIGNANO.

pressed; the touches remain on it firm and vigorous. Moreover, it may be retouched as often as desired without fear of it becoming greasy or not taking the crayon.

THE ART SCHOOLS

THE CHASE SCHOOL OF ART AND THE ART STUDENTS' LEAGUE.

THE change of plans of Mr. William M. Chase since his return with his pupils from Spain will have an important influence on more than one of the art schools with which his name has hitherto been associated. He has given up his proposed trip to Holland, with a painting class, to stay there during the coming winter; has relinquished his position as an instructor at The Art Students' League of New York and at The Brooklyn Art School, and intends to divide his time between New York and Philadelphia. In the latter city he is to have charge of the schools of the Pennsylvania Academy of Fine Arts, and in New York he is to found The Chase School of Art. It is officially announced that in Philadelphia "he will assume charge of the life classes for both men and women, and will organize an advanced class in still-life painting."

Mr. Chase's own school in New York is to be conducted on a somewhat novel plan, which, however it may be criticised from outside, will surely be popular with the students. There is to be no qualification test for admission, and any one familiar with the elements of drawing will be allowed to enter the painting class. The knowledge of drawing and color are to be taught simultaneously, and a special feature is to be the teaching of composition. There will be drawing in the morning and painting in the afternoon, and those who are backward in either will be allowed to work with those who are advanced, on the theory that the inefficient ones will be greatly helped by such association. Prizes in money, or its value in tuition, are to be given every month; the prize drawings and paintings will be exhibited in the class-rooms, and everything will be done to produce in the school the feeling of personal independence and the spirit of emulation.

The tuition fees will be the same as at The Art Students' League.

Those familiar with the methods of that famous organization will perceive, from what we have said, that only in the matter of tuition fees will there be any similarity between The Chase School of Art and The Art Students' League.

The latter is managed by a Board of Control, composed of students of both sexes, elected by the students themselves, the President only being an outsider. Nothing could be more democratic in theory, and yet there is dissatisfaction. This, however, is mainly in the advanced drawing classes, and it seems to be due to the fact that, during the session, only the winner of the "concours" can be promoted to the life class, although there may be, and often is, only a slight difference in point of merit between the competitive drawings of various candidates. At present, there is a particularly strong set of draughtsmen at the League, and it is thought a great hardship that promotion should be withheld from them from mere considerations of "red tape." From this cause alone, it is likely that many of the most promising students of the League will secede to The Chase School of Art.

There is another cause that makes a defection from the League probable. To speak of it involves a reference to an unjustifiable newspaper scandal of last spring, which we ignored at the time and do not mean to discuss now. But the results of it are impossible to ignore in connection with the establishment of The Chase School. The Men's Life Class at the League allowed themselves to be disciplined rather than aggravate the scandal by defending themselves, as undoubtedly they could have done, successfully; but the sense of injustice under which they suffered was none the less keen on that account, and we are informed that it is to find expression in many of them going over to the new school. When we state that the Women's Life Class, as a body, freely acquitted their male associates of intentional offence toward them, and greatly deplored the childish behavior of one of their own number that made the scandal possible, we have said our last word on this disagreeable subject. It is a pleasure to repeat our oft-expressed opinion that The Art Students' League



FIGURE 5.



FIGURE 4.—PROFILES OF DANTE AND SAVONAROLA CONTRASTED.

is an admirable school, with an unsurpassed corps of instructors. We would add, though, that, in our opinion, its welfare would be best conserved by an amendment to the constitution requiring that the Board of Control shall consist of persons of maturer years and of more worldly experience than at present.

THE METROPOLITAN SCHOOL OF FINE ARTS will reopen on October 5th with the following instructors: Mr. Edwin H. Blashfield, life classes (drawing, painting, and composition); Mr. B. West Clinedinst, painting and drawing from still-life and portraiture; Mr. Herbert A. Levy and Mr. George M. Reeves, drawing from the antique. The school suffers a serious loss by the death of Mr. Charles S. Reinhart, its instructor in the illustration and sketch classes.

MR. HENRY MOSLER announces the reopening of his painting and composition classes in his studios, Carnegie Hall, New York, on October 5th. Special attention will be given to the study of the human form, portraiture, and composition. Mr. Mosler will criticise on Tuesdays, Thursdays, and Saturdays, and superintend the posing of the models on Wednesdays. A class of twenty students will be entitled to compete for monthly prizes. The work will be judged by some of the best American artists.

THE BROOKLYN ART SCHOOL of the Brooklyn Art Association and the Brooklyn Institute of Arts and Sciences announces that a class in design is to be added to the previous courses of instruction. Carpet, wall-paper, silk, book-cover, metal-work, illustration, illumination, stained glass, and ceramic designing will all be taught by artists actually engaged as designers in the branches they teach. The course includes instruction in cast drawing, by Mr. Joseph H. Boston, and life work, by Mr. Walter Shirlaw, in classes already established in the school, and in the principles of design, historic ornament, and conventionalization of plant form, by Miss S. G. Coster. Any one wishing to take the course should write to Miss Coster (246 Fulton Street, Brooklyn) for further particulars.

THE PENNSYLVANIA ACADEMY OF FINE ARTS SCHOOLS, in addition to their acquisition of the services of Mr. Chase, again have Miss Cecilia Beaux to instruct the painting classes, Mr. John J. Boyle the modelling classes, and Dr. George McClellan lectures on anatomy.

THE ART ACADEMY OF CINCINNATI has begun its twenty-ninth academic year with well-filled class-rooms. There are five independent life classes, under Mr. T. S. Noble, Mr. V. Nowotny, Mr. L. H. Meakin, Mr. O. W. Beck, and Mr. J. H. Sharp, respectively, and students are free to select the one under whom they wish to work. The elementary classes in drawing and painting will be criticised by Miss Caroline A. Lord, Miss Henrietta Wilson, and Mrs. R. R. W. Gregg. Other classes are: composition and illustration, under Mr. Beck; artistic anatomy, Mr. Nowotny; modelling, Mr. L. T. Rebisso; wood-carving, Mr. William H. Fry, and china painting, under Miss Anna Riis. For china painting an extra fee of \$10 is charged to students who have paid the \$20 fee, which covers tuition for the whole year.

The birthplace of Gilbert Stuart—the old snuff-mill near Narragansett Pier, R. I.—has lately been painted by George Smillie, who has been doing admirable summer work in that neighborhood, notably "On the Rocks" and behind the beach. His portfolios are also well charged with studies made at Bar Harbor, and, of course, at his favorite sketching ground, Ridgefield, Conn.

A NEWSPAPER writer who, for the first time, has been watching a sculptor at work gives the following naïve but graphic account of what he saw: "Modeling a bust is easy for the first fifteen minutes. In that time the head takes shape with quick pats of the hands. A sweep of the clay hollows out the eyes, a lump of clay moulded long, like a lady finger, stands for the nose, and a sharp stroke leaves the chin free. The throat is done by a strangling process of the fingers, and the shoulders patted like a pat-a-cake into broad, round shape. That is what it all looks like to the spectator. And the bust bears a quick resemblance in outline to the person. Here, when the first resemblance is gained, the work of the pat-a-cake man stops and the touch of the real artist begins."

"WAITING FOR THE TIDE."

DIRECTIONS FOR REPRODUCING IN OIL COLORS MR. G. H. BOGERT'S PAINTING.

To those who have watched the moon rise on the seashore in the early evening while the sunlight still lingers, the coloring of this study will appear familiar. The old sailboat casts no shadow, but its reflection falls upon the still, blue water, reaching almost to the extreme of the foreground, and unites with the gray sand shoal in forming a dark mass amid the universal blue light. The sail of the boat has a warm brownish tint in shadow, and the body of the hulk, it will be observed, partakes of the same coloring. The brightest lights to be noted are the full moon, the streak of light at the horizon, one touch of yellow where at the mast-head a lantern hangs out, and a warm high light upon the water in the immediate foreground.



"ONE OF THE FINEST." (OLD TIME NEW YORK POLICEMAN.)

EARLY PEN DRAWING BY THE LATE CHARLES S. REINHART.

Paint the general tone of light gray blue in the sky with Permanent Blue, White, Medium Cadmium, Madder Lake, a little Ivory Black, and a little Raw Umber. Where the clear blue patches are seen, use more Permanent Blue and very little White. In the deeper touches of blue add also more Ivory Black and a little more Madder Lake. In painting the moon, put the color on thickly, and do not blend the edges; mix for this White, a very little Cadmium, a little Vermilion, and add a touch of Ivory Black; where the little gray cloud is seen use more black and less white and yellow with the same colors. The water is painted with the same colors as the sky, with the addition of Raw Umber. The water in the foreground, being warmer in color, may be painted with Antwerp Blue, White, Cadmium, Madder Lake, and Ivory Black. Paint the gray sand with Raw Umber, a little Madder Lake, White, Yellow Ochre, Cobalt, and a little Ivory Black, adding Burnt Sienna in the deeper shadows. The body of the boat is painted with Bone Brown, a very little White and Yellow Ochre, Ivory Black, and Burnt Sienna. For the highest lights, which occur at the side and front of the boat, mix a tone with White, Yellow Ochre, Cobalt (or Permanent

Blue), Madder Lake, and Ivory Black. Touch in the yellow light of the lantern with Yellow Ochre, Cadmium, White, a little Vermilion, and a little Raw Umber. The large sail shows a tone of warm reddish Brown where the moonlight strikes through the cloth, and for this mix Bone Brown with a little Yellow Ochre, Madder Lake, and Burnt Sienna. Add a very little White in the lighter touches and mix some Ivory Black with the local tone along the edges of the sail and in the lower part where it meets the deck in shadow. Paint the mast and bowsprit with Raw Umber, Ivory Black, and Madder Lake, mixing a little of the blue sky tint in the lighter parts which are outlined against the sky. These colors will also serve for the shrouds and other small ropes. Paint the little flag with Yellow Ochre, Light Red, White, and a little Ivory Black. Use small pointed sable brushes for these parts, and draw the fine lines carefully. The reflection of the boat in the water may be painted with Raw Umber, White, Bone Brown, a little Yellow Ochre, and Madder Lake. Where the yellow light is seen, mix a tone with Yellow Ochre, Cadmium, a little White, and Ivory Black, and touch the color into the dark reflection while the paint is still moist. Drag the brush across the undertone, but do not blend. Paint the streak of white light at the horizon with White, a little pale Cadmium, a very little Rose Madder, and the least quantity of Ivory Black; add a little Cobalt in the bluer parts. The bit of violet-tinted water at the left of the boat may be painted with Permanent Blue, White, Madder Lake, a little Yellow Ochre, and Ivory Black. For the distant gray sand-bar, mix a tone with Bone Brown, White, Madder Lake, Cobalt, and a very little Ivory Black. In the deeper touches at the edge of the water a little Ivory Black and Burnt Sienna may be used. A rich shadow falls beneath the boat on the water, and this is painted with Ivory Black, Madder Lake, and a little Permanent Blue.

Use flat bristle brushes for laying in the general tones, but in finishing the small details, fine-pointed sables will be more convenient.

SOME CHARCOAL DRAWINGS.

Two better examples of free-hand drawing in charcoal, without the aid of the stomp, could hardly be found than those we give this month, respectively by the anglo-American painter, George H. Boughton, the most recently elected Member of the Royal Academy, London, and Gustave Courtois, the no less noted French artist. It would be difficult to find two men whose technique as painters differs more than theirs do; but the good old-fashioned charcoal is so great a leveller that the portrait of the little girl, on the opposite page, and the Dutch peasant, which is one of the supplements of the month, might easily have been done by the same hand. Nor should we fail to include reference to the spirited charcoal sketches of French peasants by the late Charles Jacque, which we also give this month.

THE LATE CHARLES S. REINHART.

THE death of Charles Stanley Reinhart follows all too closely upon that of William Hamilton Gibson, noted in these pages last month, and our periodical literature thus loses two of the most accomplished illustrators of the day. The work of each was admirable of its kind—the pictures of animated nature by Mr. Gibson, with their facts scientifically observed and artistically presented; the freely handled sketches and studies of human life by Mr. Reinhart, his impressions broadly characterized, but with no essential details omitted. As young men, both artists were well known to the present writer when they were plodding on diligently and courageously toward the goal of success which ultimately each attained. Mr. Reinhart aspired to be a painter, but he was denied the gift of color. From time to time he exhibited canvases of merit—notably "Cast Ashore," shown at The World's Fair, which had already won him a medal at the "Salon" of the Champs Elysées; but his paintings, although well drawn and carefully composed, too often suggested the idea of merely enlarged illustrations. Mr. Reinhart was born in Pittsburgh in 1844. The immediate cause of his death was blood-poisoning, but he had Bright's disease. He was a widower, and leaves three children. Almost his first work was done for the Harper Brothers, to whose publications he contributed up to the time of his death. He was a member of the New York Water-Color Society, the New York Etching Club, and the Pittsburgh Art Association.

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PORTRAIT OF MISS G—, DRAWN BY GUSTAVE COURTOIS, AFTER HIS PAINTING.

LANDSCAPE PAINTING.

I.—AN AUTUMN SUBJECT—A BRIGHT EARLY MORNING EFFECT.



On fine mornings in autumn, just after the sun has lifted itself over the horizon, beautiful effects of color may be observed. There is a dewy freshness upon every leaf and blossom in these early hours, which disappears later in the day, when the brilliant beams have dried up all moisture. Faint, misty, violet-colored shadows float beneath the trees, their rainbow-tinted edges scarcely seeming to touch the earth, though as the sun rises higher and their outlines become more clearly defined, they settle down into place among the yellowing blades of grass. As with the changing light the time for securing this effect is limited, it is a good plan to have ready upon a canvas (sketched in the day before) the general outlines of that particular bit of landscape you have decided to paint. One has in this way the advantage of knowing just where to place the fresh tones, unencumbered with the labor of preliminary drawing. Much valuable time is saved, and the artist may devote himself satisfactorily to securing the color impression. There are some mornings when a slight humidity prevails, just enough to soften the sharp outlines of the trees into a picturesque vagueness. There is no distinguishable horizon line, but from out this universal mistiness the sun, shorn of its rays, rises glowing like a huge, uncut ruby set in mother-of-pearl. Overhead the morning sky is pale blue dotted with little gray, rose-tinted clouds.

As the light grows stronger the whole surface of the grass fields takes on lovely subdued tints of pink and violet, while a delicate silvery sheen clothes the long weeds, and sparkling dewdrops hang like jewels on the clover blossoms.

A realistic study of the landscape at this hour and under these conditions would justify the most "iridescent" of modern painters, had he the art to reproduce these rainbow tints of dawn enveloped in the exquisite grayness with which nature here clothes each positive color; too often his vision is limited to the crude colors alone, which he ranges in harsh juxtaposition on his canvas, while the harmonizing tones escape him.

Such an early morning effect was witnessed by the writer, who, having taken notes of it, now transmits them for the benefit of the student, and adds the list of colors which may be useful to him later in painting from memory.

An upright canvas of medium size, measuring about 12x15, is an agreeable proportion. As the sky in this composition is the principal object of interest, the foreground occupies a comparatively insignificant proportion. We therefore place the horizon line low—let us say about ten inches from the top of the canvas. Of course this line may be varied according to the interest in the foreground plane, these proportions being suggested as a guide.

Begin your painting at the top of the canvas, laying in first the blue sky with its light clouds, working gradually down to the horizon line. This line we will paint out entirely when the canvas is covered, but it is necessary to refer to it in order to keep the boundary of the earth horizontal. Nothing looks worse than to see a picture with a crooked or sloping horizon line, and some tolerably good painters are careless about this.

II.—COLOR COMBINATIONS FOR SKY AND FOLIAGE.

Blue Sky.—Permanent Blue, White, a little Light Cadmium, a little Madder Lake, a very little Ivory Black. *Mix the colors in the order given.*

Clouds.—A general tone of gray is made with White, Yellow Ochre, a little Ivory Black, Cobalt, and Madder Lake. If the clouds are tinged with pink, add a little Vermilion to the Madder Lake and deepen the proportion of red. If the clouds are purple, add more Cobalt and Madder Lake to the local tone. If a golden tint is seen, add some Light Cadmium to the Yellow Ochre and use less black, omitting the blue. Where the gray local tone of the cloud becomes deep in color and shades into dark brown or heavy blackish tints, add Raw Umber, Burnt Sienna, and Permanent Blue as may be required.

The Sun.—A tint of reddish gold, made with Madder

Lake, White, a little Deep Cadmium, a very little Raw Umber, and Ivory Black. The misty tones surrounding the sun at the horizon are made from the colors given for the gray cloud, but showing more Yellow Ochre and Madder Lake. Where these tones meet the earth, more Black and Raw Umber are used.

Distant Greens.—In the extreme distance the greens of grass and foliage appear very gray and purple. The color begins to grow brighter in the middle distance but is still subdued. Mix for this, Permanent Blue, with White, Yellow Ochre, Madder Lake, and a little Ivory Black. In the middle distance strengthen these same colors, mixing with them more blue. Add also some medium Cadmium and Raw Umber in parts. In the immediate foreground, though still somewhat gray in quality, the greens, being nearer the eye, will be brighter and warmer, and all the colors appear livelier.

The effect of iridescence—where the light strikes through the heavy dewdrops—is obtained by small, brilliant touches of pure color mixed with a very little warm gray. It is better to keep a quantity of this gray tint mixed at one side of the palette, and add a small proportion of this when needed to give "quality" to the pure colors. Use a strong, fine-pointed sable brush full of pigment. Put the paint on lightly, giving one sharp, well-studied touch at a time only, dragging the brush a little if a longer stroke is needed on the edge of a leaf or along the sharp outline of a tall grass blade. Learn to poise the brush in your hand somewhat like a spear, so that you may aim it to strike the canvas just at the spot you wish to plant the tone; then withdraw it again immediately. If the colors are in the right places, this crisp handling will produce a sharp, brilliant effect of light, which is lost by blending.

Sometimes a good result is gained by placing two or three pure colors side by side, then dragging them together by one long, sweeping, quick touch with the stiff, flat tip of a clean bristle brush. No matter if the reds and blues and yellows cross each other in little streaks, the sun's rays thread the colors thus in nature, and at the proper distance from the eye all trace of this technique disappears, and we lose that hard, tight look so often seen in painting where the pigment is mixed on the palette and worked over after it is carried to the canvas.

Early Autumn Foliage.—The foliage just before the autumn changes come appears monotonous in its general effect; light leaves of willow and maple turn dark and opaque, while the richer pines and cedars are mellowed into a yellower quality or dried out into a dull, dusty gray-green, which gives them a lighter value when seen in the mass, with their gay little pointed cones peeping forth from every possible angle. Painted at high noon, when the lights and shadows bring out their intricate forms, these evergreens are charming subjects for study, with their sharp points defined against a clear blue sky. Strong, rich colors are needed for painting these trees in autumn, when they are washed clean by the heavy rains. In the general tones we may use Antwerp Blue, White, Burnt Sienna, Yellow Ochre, and Deep Cadmium, with some Ivory Black and Madder Lake in the richer parts.

When the first frost comes there is no more monotony to complain of; the dull grays and greens of maples and beeches have turned into scarlet and gold, while rich masses of crimson and purple fill the shadows. It is a difficult task for the beginner to know just what colors he shall choose from his box to represent these wonderful tints; no single one seems to be exactly what is needed; it therefore follows that certain colors must be combined to produce the desired effect. The following hints may therefore be found of use:

Bright Scarlet Foliage.—Vermilion, White, a little Light Cadmium, with a little Ivory Black in the lightest tones. For the shadows use Madder Lake, Raw Umber, Yellow Ochre, and a little Black.

Crimson Leaves.—Madder Lake, a little Yellow Ochre, Raw Umber, and Ivory Black, adding Burnt Sienna and a little Permanent Blue in the shadows. In the highest lights Vermilion may be added, while Bone Brown and Madder Lake will deepen the richer shadows.

Pale Yellow Leaves.—Mix Cadmium (Light), White, a little Vermilion, and a little Ivory Black. In the shadows use Raw Umber, Yellow Ochre, and Madder Lake.

Orange Colored Leaves.—Deep Cadmium, White, a little Madder Lake, Bone Brown, and a little Cobalt for the local tone. In the shadows use Yellow Ochre, Burnt Sienna, a little Orange Cadmium, and Bone Brown, adding a very little Ivory Black in parts.

Brown Leaves.—Mix Bone Brown, White, Yellow Ochre, Ivory Black, and Madder Lake for the local tone, adding Burnt Sienna and a little Cobalt in the shadows. In the grayish high lights a blue or violet tone is often observed, which gives variety. For this use White, a little Light Red, Cobalt, and Yellow Ochre, modified with Ivory Black. Endeavor to paint these leaves in masses as they lie on the ground, and without attempting to outline them definitely, yet preserving a certain amount of variety in form and color. The shadows beneath them will naturally partake of the color of the earth or withered grass upon which they lie, and should be closely studied from nature if possible.

H. E. NORMEAN.

PRACTICAL HINTS FOR BEGINNERS.

Spots of paint may be removed by gasoline from cloth or silk work.

For cleaning brushes, there is nothing better than boiled linseed oil. Keep a cupful handy while painting, so that you can dip your brush in it whenever necessary.

Sandpaper is useful in removing old paint from panel or canvas.

Painting from the cast calls only for three colors: White, Raw Umber, and Black. A very little raw umber with the white will give the general hue of the cast; black and white will give the cool tint between the light and shadows, and the shadows may be finally warmed, if they require it, by a slight glaze of raw umber.

For still life painting, one of the best painters is satisfied with a palette set only with Permanent Blue, White, Yellow Ochre, Raw Sienna, Vermilion, Indian Red, Lake, Antwerp Blue, Burnt Sienna, Burnt Umber, and Ivory Black.

Siccative de Harlem is used as a temporary varnish and to bring out the colors which have dried in. When it becomes too thick it may be thinned with alcohol. Soehnée Frères' French Retouching Varnish is generally more satisfactory for the purpose, however, and the effects last longer. If put on thickly, it will last a year or more.

Permanent varnish must not be applied until a picture has been painted a year at least. It is never well to put two different kinds of varnish on the same picture. It is best to remove the old varnish entirely, if it is desirable to apply another kind.

The Madders, unlike the ordinary Lakes and Chromes, are usually trustworthy colors. Madder Lake is reliable, and so is the beautiful Rose Madder.

For "fixing" drawings, skimmed new milk diluted with a little water is excellent. It may be used on either chalk or pencil drawings. If used too strong, it will dull the drawing; if too weak, the drawing will still be liable to rub. The drawing must be fastened to a board with drawing pins, held in an inclined position over a dish or similar vessel, and clean water poured all over it. First wet low down, and proceed upward in horizontal rows, taking care that the whole of the paper is wetted. Let the moisture drain off, and while the paper is still wet pour on the milk, beginning at the top, taking care that the entire paper be covered with it.

The painting room, to be used also for exhibiting pictures, should have one large, high window, the lower part of which should be curtained off with dark, thick stuff, such as canton flannel. The walls may be a medium shade of warm, rather brownish gray, something like a light fawn color, only grayer. They might be hung with dark red or crimson paper muslin or canton flannel, and unframed pictures might be fastened to it. Rods around the ceiling should be put up from which to hang heavy frames.

In choosing flowers to paint, get the largest of each kind, not only because they are likely to be the most decorative, but because they are the easiest to paint. It will be well to begin painting with the more broken tones and the shadows, trying to match them first on the palette or on a separate piece of paper, and leaving the more brilliant local tones for the last. In the case of flowers much variegated, like tulips, the varied local tones should be laid in and modelled as much as possible while wet. Otherwise the stripes and markings will appear too harsh.

Preliminary to painting, always tone your canvas. Doing so kills the white surface and makes it easier to obtain harmony. The general scheme of color should suggest a tone; for instance, a wheat field would work well on a tone of raw Sienna or cadmium orange. The lighter the picture, the lighter must be the tone.

STUDIES BY
MODERN ARTISTS.



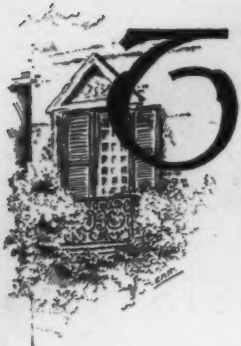
CHARCOAL SKETCHES
OF FRENCH PEASANTS.

BY CHARLES JACQUE.



TALKS ON ELEMENTARY DRAWING

X.—OUTDOOR SKETCHING.



THE time has now come for the students who have followed these articles to make something more than outline drawings, or studies for light and shade; and we will therefore consider, in a very simple way, some points of outdoor sketching. Such work brings with it a far wider interest than anything we have yet known. Nature is herself a source of inspiration, which to be understood must be experienced; and after a few attempts to portray her beauty, the student will realize that the most crude and ineffectual efforts bring with them a deeper delight than the most finished study of a still-life group or any indoor work.

Nevertheless, with all its delight, this work has many unforeseen difficulties. The light changes; the shadows hardly remain in any one place long enough to draw them; there is the constant swaying of trees and vines in the wind; the fluttering of one's paper and umbrella from the same cause; the glaring sunshine or the suddenly arisen clouds which destroy all the original effect—all these and many more obstacles are to be met and overcome, in outdoor sketching.

Let me then suggest that you take, in the beginning, only the most simple subject. A few roofs, which may be seen from the window, will answer; and if these prove too difficult, take but the corner of one window, with a tree or vine, and confine yourself to such details, until more familiar with the work.

One of the most important matters in making a drawing of any object, even the most simple, is the knowledge of how to place it upon the paper. The interesting house or scene may become flat and unattractive when drawn on a scale too large for the sheet of paper on which it is placed, or when begun so high or low, or so close to the margin of the paper, as to leave no space for possible needful additions. Any sketch or drawing should for this reason be so placed as to leave an ample margin on all sides. If, after the drawing is made, there proves to be too great an expanse of paper, it may easily be cut down to a suitable size; while the opposite difficulty (namely, the need of an inch or two more of paper) may not be so easily remedied.

Having decided upon your subject, make a very rough and hasty sketch on brown paper, to be sure that you have chosen the best point of view. One can never determine this so well in a mental vision of the subject as by even the crudest sketch. This point being once decided, keep to it. Many an otherwise good picture has been spoiled from the inability of the artist to let his choice of subject alone. The temptation is strong to add to this side and that points which are interesting in themselves, such additions too frequently taking away from the general interest of the picture. Make your drawing at the time when the shadows are most interesting, a point only to be determined by previous observation. Having "placed" your picture suitably and sketched in the main forms, it would be well to carefully outline all shadows in pencil; and however much they change afterward, keep your drawing of such shadows within the limits of the pencilled indication. This will prevent a mistake frequently made in outdoor work, whereby the shadows in the same picture are apparently cast at different times of day.

All the houses and sheds and windows, which make a part of outdoor sketching, must conform to the principles of perspective with which we first started. Houses are but big blocks, so to speak; and all their vanishing lines retreat in accordance with the principles which govern the most elementary forms, excepting, of course, in such cases as the central high building in Fig. 2, the roof of which does not run at right angles to its wall, and must therefore be drawn without the help of perspective rules. These elements of perspective are also introduced (as on the opposite page) into all roads, fences, retreating rows of trees, etc., which may come into your work. Use such knowledge with judgment, however, lest your work become too architectural and formal.

Many hours must be spent in the study of trees alone,

to ensure the good drawing of them. The individuality of trees, is as strong as that of people; the different species vary in color, form and foliage so greatly as to necessitate the most careful study; while no two, even of the same species, have just the same manner of growth. It is a good plan to take first the single branch of any kind of tree, say an oak or an ash, and, sitting near enough to see its detail, make the most accurate drawings of it, over and over, until you are quite familiar with its leaves and bark, and its method of growth. Then, moving to a position some distance away, take as your subject a larger portion of the same tree; study the masses of foliage, the color, the light and shade; and when these have all received careful attention, move still further away and consider the tree as a whole. Bear in mind that in drawing any large form, such as an entire tree, there is danger of sitting too near. Be well removed, therefore, from your subject, so that you may think only of the form of the tree in its entirety, rather than of the detail.

After such study as this it would be well to take an entirely different kind of tree, such as a pine or cedar, and pursue the same course, afterward comparing your

you should have something to express, founded on good and careful study, than that you should make beautiful lines or tints which are without an intelligent meaning.

ELISABETH M. HALLOWELL.

FACIAL EXPRESSION IN JAPANESE ART.

THE seeming absence of facial expression in most of the pictures which come to us from Japan might imply to the mind of the ordinary observer limitations of the artists' powers were it not that every one nowadays recognizes the marvellous art faculty of the Japanese. Their conventionalism of the human face assuredly would not be due to ignorance, whatever might be the cause. Indeed, it is conventional only in the sense of symbols, which, once interpreted, reveal more than any Western drawing can express. In *The Atlantic Monthly* for August, Mr. Lafcadio Hearn has some interesting remarks in explanation of this symbolism. He points out that "Youth is indicated by the absence of all but essential touches, and by the clean, smooth curves of the face and neck. Excepting the touches



OUTDOOR SKETCHING. PEN DRAWING BY E. M. HALLOWELL.

"Take in the beginning only the most simple object. A few roofs which may be seen from the window will answer; and if these prove too difficult, take but the corner of one window." (See the initial vignette above.)

sketches and making such alterations as an increasing knowledge shall suggest.

Study also the varying aspects of water at different times in the day, and under different conditions; notice the reflections when it is unruffled (as in the picture opposite) and the way such reflections disappear with the slightest breeze over the surface; observe how, in a strong wind, every wave on a river or lake seems made up of innumerable little waves, crossing and recrossing the larger one, and requiring the most accurate drawing to represent them fairly.

Use for these studies whatever medium you find suits your work the best; and if unsuccessful for a long time with one, try another. Many find a rather soft pencil to be satisfactory; others can express themselves best in charcoal; while to a few, pen and ink, which is always attractive, is not too difficult. But, as has been intimated before, the latter medium in the hands of elementary workers, such as are following these papers, is too apt to lead to an interest in making good pen lines rather than good studies of the object to be drawn. Remember chiefly that that with which you work is, after all, as its name implies, only the medium through which you express yourself; and that it is far more important that

which suggest eyes, nose, and mouth, there are no lines. The curves speak sufficiently of fulness, smoothness, ripeness. For illustrative purpose it is unnecessary to elaborate feature; for the age is correctly indicated by the style of the coiffure and the fashion of the dress. In female figures, the absence of eyebrows, also, indicates widowhood; a straggling tress signifies grief; troubled thought is shown by an unmistakable pose or gesture. Hair, costume, and attitude are indeed enough to explain almost everything. But the Japanese artist knows how, by means of extremely delicate variations in the direction and position of the half-dozen touches indicating feature, to give some hint of character, whether sympathetic or unsympathetic; and this hint is seldom lost upon a Japanese eye. Again, an almost imperceptible hardening or softening of these touches has moral significance. Still, this is never individual; it is only the faintest possible hint of a physiological law. In the representation of old age, the Japanese artist shows us all the wrinkles, the hollows, the shrinking of tissues, the 'crow's-feet,' the gray hairs, the change in the line of the face following upon the loss of teeth. His old men and women show character. They delight us by a certain worn sweetness of ex-

pression, a look of benevolent resignation; or they repel us by an aspect of cunning, avarice, or envy. There are many types of old age; but they are types of human conditions, not of personality."

HINTS TO YOUNG ILLUSTRATORS.

Drawing over an Enlarged Photograph.—The time-saving device of drawing over a "silver print," as the foundation of an illustration to be reproduced for publication by "process," has been more than once described in these pages; but we cheerfully comply with several requests from young illustrators to describe it and its advantages again:

The silver print is a print made on plain paper from an enlarged negative of the photograph or other picture to be copied, instead of on albumenized paper, as with the ordinary photograph. Upon this one can draw with an ordinary pen and ink—Higgins' waterproof ink is best—and all trace of the photograph itself can be entirely removed by pouring over it a solution of corrosive sublimate (bichloride of mercury). Dissolve about an ounce of the latter in half a pint of alcohol and half a pint of water. When the paper is quite dry, one finishes the drawing by strengthening it here and there in the darks, cross-hatching where needed, and with crisp, suggestive touches to indicate the details. It should not be supposed that one need not know how to draw in order to succeed in thus converting a photograph into a pen drawing. A drawing upon a silver print helps to keep the outlines of objects correct; but it does not always result in a better drawing than could have been made by a free-hand copy of the photograph. In working over a silver print, one will be apt to distort the features of a portrait or falsify the values in a landscape, unless guided by artistic sense and knowledge of a draughtsman.

The advantages of drawing actually *upon* as well as *from* a photograph must be obvious. In the first place, it guarantees faithful adherence to the photograph; the draughtsman, having the actual picture under his pen lines all the time, is not apt to go astray in "drawing." Secondly, it is easier to make a large drawing than a small one, and the "silver print" may be any size; as when the negative is taken for the purpose of engraving, a drawing may be as easily reduced as kept to the original size. Thirdly, the draughtsman, having no preliminary sketching to do, works with great rapidity. In the eyes of the commercial draughtsman this latter consideration imparts the greatest value to the "silver print." But the artist illustrator, feeling that

his preliminary free-hand pencil sketch would ensure "life" and freedom to his after work, objects to the uncompromising photograph under his pen; and so, using the "silver print" solely for the sake of the enlargement, he traces only the proportions and main characteristics of it on his bristol-board, thus saving himself the irksome task of proportional measuring.

In newspaper offices, where silver prints are most used, the draughtsman draws directly upon the silver print; he merely goes over the edges of the objects to be brought out, making as it were a *map* of the entire

STUDENTS LIVING EXPENSES IN PARIS.

IN answer to a correspondent, we would say that, according to an American girl who narrated her own experience, in a letter to The St. Louis Republic, not long ago, an art student can live in Paris comfortably, and be able to go to the theatre now and then, and even travel more or less, for \$600 a year. Passage over can be had, out of the season, for \$40, and "\$700 would take her through the year;" but, to be safe, she should have a little more than that sum, which would hardly allow even for an occasional doctor's bill. The same writer says: "Good board in French families may be obtained for even less than \$6 a week. This includes a 'petit déjeuner' of café-au-lait, fresh bread and butter, and eggs if desired; luncheon at noon of soup, cold meats, salad, dessert, and cheese, and dinner at six o'clock. This cheap board is usually up several stories, but the rooms are sunny and fairly well furnished. Laundry work is, of course, extra. Each article has its regular price, and quite a large amount is done for 50 cents; one's lingerie returns from the 'blanchisseuse' white and sweet; everything capable of ruffling is daintily ruffled, and the whole, neatly arranged, is bound with narrow pink tape or ribbon.

"This is the 'pension' method of living, which many American students prefer. Others rent large rooms or ateliers at small sums ranging from \$10 for three months upward, and 'keep house.' The stove which heats the atelier serves to cook the meals and heat the water. The girls are often obliged to carry water from the basement for all purposes. They trot about the markets looking for bargains in fruit, meat, and vegetables, as the French 'bonnes' love to do, and learn to bargain almost as well. Inside these ateliers a homelike feeling steals over one. Life never seems more thoroughly worth living than during a little impromptu 'tea drinking' in one of them, even though one drinks the tea from a pickle-jar and the cake is cut with a palette knife.

"I know of one girl who rented an atelier only a few blocks from the heart of the Latin Quarter for \$10 for three months, and of others who had unfurnished rooms at equally low rates in different quarters. The atelier is, of course, without service of any kind.

"Another method of living is to rent an atelier and take one's meals elsewhere. For many months I took my breakfast at a little 'crêmerie' on the Rue de la Glacière. A bowl of café-au-lait or chocolate cost me

3 cents—larger bowls 4 cents; breads or croissants (circular-shaped rolls), 1 cent apiece. These 'crêmeries' are to be found in all parts of the Latin Quarter. For



OUTDOOR SKETCHING. PEN DRAWING BY E. M. HALLOWELL.

EXAMPLE OF AN UPRIGHT COMPOSITION.



OUTDOOR SKETCHING. PEN DRAWING BY E. M. HALLOWELL. EXAMPLE OF OBLONG COMPOSITION.

"Study the varying aspects of water, at different times of the day, and under different conditions; notice the reflections when it is unruffled (as in this illustration), and the way such reflections disappear with the slightest breeze over the surface."



dejeuner there are a number of cheap methods. First of all there is the bouillon establishments. Here one has delicious bouillon, meat, some variety of vegetables, and bread for 8 or 9 cents, sometimes less. There are also the 'Duval' establishments, which are among the best of their kind in Paris."

FB

Inexpensive as is living in Paris compared with that in any large American city, one hears far too frequently of hardships endured by countrywomen of ours in the French capital who undertake to live there on wholly inadequate allowances. A newspaper correspondent from Paris writes: "The average American female art pupil comes here with a more or less assured income of at least 100 francs—that is, \$20 per month. This guarantees her a bare living—no more, no less. The girls, unless they have at least 250 francs per month, occupy seventh or eighth story hall rooms under leaky roofs, with struggling artisans or quarrelling Bohemians for neighbors. They buy their own furniture—a bed, mattress, chair, and table—and provide their own meals, doing their cooking on an ill-smelling oil stove that sometimes serves two or more parties. Food is about one third higher in Paris than in New York and two thirds higher than in the Western cities. You can imagine the size of the portions that a growing girl may allow herself on \$5 per week, after paying rent, laundry, car fare, and tuition."

COLORS AND COMPLEXIONS.

SPEAKING of the influence of color in dress and in the interior of houses, a writer in The St. James Budget says: "I know of two rooms distempered in orange and yellow where the hostess, who is a beauty, looks divine. The curious coloring makes her skin look transparent, but her guests appear absolute caricatures. She has developed new characteristics, which I attribute to her living in a glare of yellow light. How noticeable it is, for instance, that some Louis Seize pastel women look best in false or faded coloring such as Nature cannot boast of—vieux rose, lavender blue, plum bloom, pigeon breast, in shot silk, and that sweet yellowish green the French call 'pois vert.' Very few of us know the colors we ought to wear. Women with flushed faces rush into black instead of toning the violence of their complexion with cherry-red, rose-pink, or apple-green, all of which would pale them. Green takes so much color out of the face that it should never be attempted by pale people. Black ages and hardens, and gray doubles the size, therefore stout people should shun it. Yellow whitens a sallow skin, and red often lights up the heaviest faces. Gray suits rosy faces and golden hair. A florid blonde with a dash of the fox in her ruddy locks cannot do better than patronize rose-pink, cherry red, lemon, and turquoise blue, while her pale brunette sister is safer with Indian red, lemon, orange, or cream. Blue or red makes some women look vulgar, and red-haired girls have to restrict themselves to black and white, silver gray, prune, and pale yellow. Little women should never attempt checks, but keep to stripes or plain material, eschewing flounces and basques, and, above all, the large hats their soul hankers for, and under which they are absolutely extinguished."

CHINA PAINTING.

SOME STUDIES IN YELLOW FLOWERS.

WITH SPECIAL REFERENCE TO THE MINERAL COLORS USED IN PAINTING THE COREOPSIS, NASTURTIIUM, AND YELLOW PANSY.

A CLOSE study of colors made through the flower season, when it is possible, by comparison of many, to determine the characteristics and differences, with careful notes in painter's terms for future reference, will furnish valuable data for work at other seasons.

So subtle are the color variations in a single flower, that in general terms one can hardly define them. We may describe the color of a flower as yellow—light, dark, lemon, and so forth—and yet convey very little idea of its appearance, so wide a range of hue is there; for instance, from the pale, pure color of the wild mustard to the golden glory of the coreopsis—species familiar to every one; the one, representing about the lightest hue, can escape being called a yellow white, and the other as intense as it can be without verging on the orange. And between these are flowers in many degrees of strength, all with the clear lights and gray shadows or half tints that mark the pure color. Then there are others that show the influence of blue by their greenish shadows. And, again, others, like the nasturtium, show the red. There is no rule that shall say what color will model yellow; each flower has its individuality, that we must find out, and by the shadows, as by the lights, do we determine the color.

The shadows of the mustard are a beautiful soft gray, suffused, as it were, with the yellow, giving a wonderfully dainty effect; while the glowing color of the coreopsis, needing all the strength of Silver or Canary Yellow, gives to its shadows a hint of cool brown, like Finishing Brown or Brown 17.

Contrasted with its rich, velvety markings, the yellow of the coreopsis dominates the red, the red having no effect upon the yellow. It is a simple flower, but with endless variety in the shape and set of its three-lobed petals. Sometimes flat and curved back gracefully from the centre, their cupping tips give beautiful light and shade; and again will the two side divisions be folded up, making fine dark lines in the maroon, and others fall back straight almost to the stem, like a frill, throwing into prominence the high, full, rich brown centre, tipped with minute specks of yellow. Some pen studies were given lately in The Art Amateur showing many of these characteristics. Except in size, the centre is always the same, no matter what diversity there

may be in the combination of the two colors. In some we find the red making little more than a line around the centre, and again it covers the whole petal, the yellow only breaking through at the tips, like the golden light on the edge of a cloud at sunset. Often this is lacking, and the yellow is only felt, as it were, through the dark, rich maroon, that will need a little black in the modelling. Then there will be others where the red forms a star, one ray covering two thirds of a petal and the rest dashed, as if a half dry brush had been drawn over it. The back of the flower has always the most yellow, even in the darkest, and the hair-like stems are a bright, clear green. The calyx runs into brown, joining the flower with eight points of a rich Brown Madder color (Yellow Brown or Brown 108 and Violet-of-iron). And in the darkest flowers the whole plant is sometimes this rich red brown. The little hard, shining buds are always present, and even the ripened seed head has its value. It is a flower that should more often find a place in decorations, its growth adapting it to almost any arrangement, and its color is rich and effective.

The nasturtium, on the other hand, has characteristics directly opposite. Here the red affects everything, and the flower gives a range from almost white to the darkest orange into scarlet and tawny crimson red.

The palest yellow is a creamy tint, like Silver Yellow and Yellow Brown, very thin, while in parts only the Silver Yellow touched over very delicately; its shadows, cool Silver Gray, toned with the least touch of Finishing Brown, and the markings will be Orange Red. Another, stronger, wants the Silver Yellow and Yellow Brown as a foundation, but with a greater proportion of the yellow, which is also used clear in parts over the first coat, especially in the throat, under the light orange red veins.

There comes a strong golden yellow no darker than the coreopsis, but compare it with that, and it shows the predominance of Yellow Brown, and its shadows will bear a little Brown 108. This is followed by a deep orange, and after that again a delicate salmon, forming a link between the yellow and red; it may be given very nearly with a pale wash of Orange Red. It must have cool half tints and also deeper touches and markings of the red in the shadows. Looking into the heart, we find that the wide calyx and slender base of the three lower petals are pale yellow, while the markings in the others run down in delicate veins of deep Red Brown, the coloring of one part helping that of another. Next comes a fiery scarlet, that it is hopeless to try to imitate; it is almost the only color minerals fail to supply us. This leads into the dark crimson reds, and the whole forms a beautiful harmony.

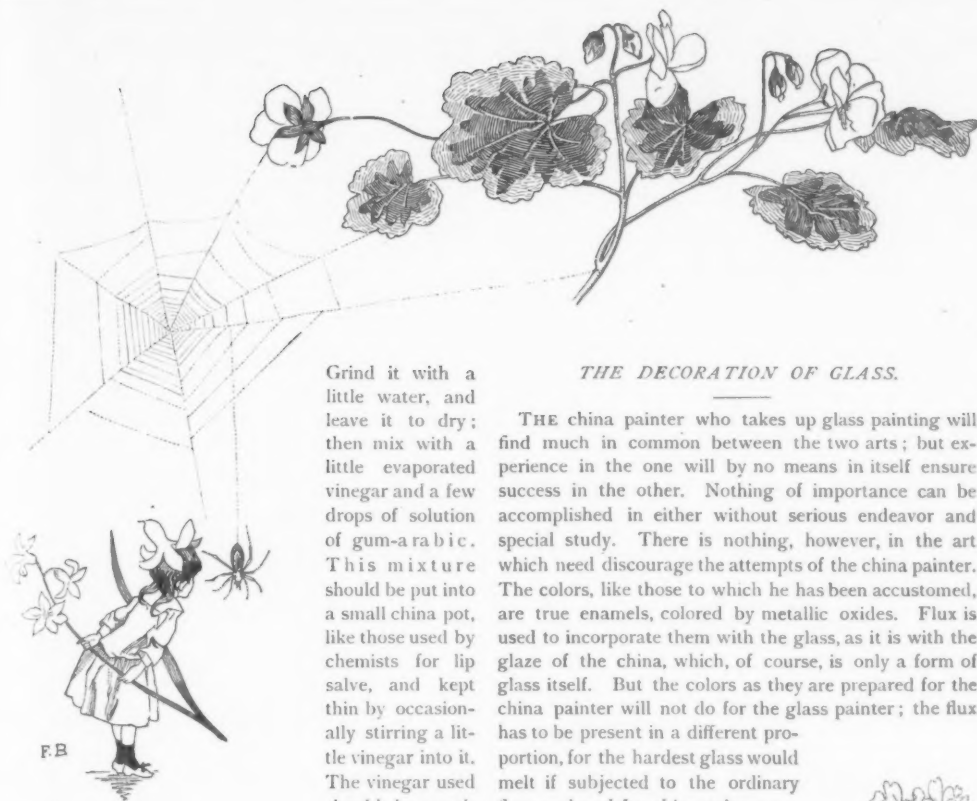
Tea flowers have better decorative qualities; their manner of growth and all their parts are picturesque. Note the quaint little green buds, and also the graceful form of those half opened; the endless variety of outline and modelling in the flower with every change of position, and consequently most brilliant effects of light and shade; its great three-lobed seeds on curving stems, so beautifully cut, and not the least important feature—their peculiar coloring.

Comparing the yellows of the coreopsis and nasturtium with that of the lighter pansies, we find another distinct color—the purest lemon possible. Ivory and mixing yellows, pure and not over strong, are the nearest to it. There is no brown in their broad cool shadows, but sometimes a hint of green, and with it the greens and purples are cold. Golden Lilac, Blue Violet, and Deep Violet-of-gold, with deep purple in the darkest and richest shadows only, harmonize with these yellows. Then, of course, there are other types with deep purple, making the yellows richer.

Yellow is not a difficult color to manage if closely studied. It is interesting to see how, through all changes in any flower, the keynote is preserved. The pansy is not an exception, although it has two distinct tints of yellow, as it is affected by the cold or warm purples. But purple being the dominant color, it cannot be classed as a yellow flower. In cases where red is worked into yellow through the browns, the cool browns will usually give the grays, or at least tone them; but when a direct mixture of red is wanted, the grays will probably be more pure. C. E. BRADY.

A VITRIFIABLE INK (to be used with a pen) made from the following recipe has been tried with success by many china painters: "Take any one of the following four colors: Black, Pompadour Red (German), Purple Brown (English), or Bitumen (Brun No. 3).





Grind it with a little water, and leave it to dry; then mix with a little evaporated vinegar and a few drops of solution of gum-arabic. This mixture should be put into a small china pot, like those used by chemists for lip salve, and kept thin by occasionally stirring a little vinegar into it. The vinegar used should be previously kept for a

few days in a bottle without a stopper, in order to allow some of the acidity to evaporate, as strong vinegar is liable to make the ink muddy, in which case it does not flow so easily through the pen. Before using, it must be well stirred, as the color sinks to the bottom.

Before sketching with this ink on china the ware must be prepared thus: Pour on the plate or dish a little vinegar and three or four drops of gum-arabic, which must be rubbed all over the surface with a clean soft rag and left to dry. Gum water is sometimes used alone, but it is best to add some vinegar, as the acidity cleans the glaze and makes the gum adhere more perfectly to the surface. When the plate is perfectly dry the outline of the picture should be drawn in with lithographic chalk or pencil. The outline completed, cover it and correct it with the vitrifiable ink, applied by means of an etching pen or fine paint brush, taking care to draw the lines of even thickness. Turpentine will not remove the ink, but water will; a drawing can be painted and rubbed out with turpentine over and over again, without injuring the outline or altering the drawing."

"ENGAGEMENT CUPS."

It is not often the popular fancy seizes upon a fad of as sensible a character as the giving of "engagement cups." The prospective housekeeper is likely to find herself in possession of a very pretty and sometimes elegant collection of these most useful of table furnishings, of which she cannot have too many.

When the decoration is to be the work of one's own hands, it can be given a degree of significance not often found in trade products, but such as will not make it unsuitable for ordinary use. There might be an apt quotation, running in a narrow band around the top, the letters of odd shape and put on delicately with raising, the whole band gilded, giving at first glance the effect of a raised ornament, and making it rather difficult to decipher; or a golden arrow, having the feather set with tiny pearls, and the whole entwined with a light scroll; or cupids with bow and quiver, or two hearts entwined, set with stones of two colors. Many heads and figures can be found suitable. Dresden court groups, Boucher designs, and flowers are never out of place. "Flowers are words that even a babe may understand," and chosen according to their language, they may tell the story of good wishes in the happiest terms.

A very elaborate arrangement of gold work and jewels will be in place. Indeed, one may well afford to expend all her stock of time, patience, and skill upon such a trifle for such an occasion.

THE DECORATION OF GLASS.

THE china painter who takes up glass painting will find much in common between the two arts; but experience in the one will by no means in itself ensure success in the other. Nothing of importance can be accomplished in either without serious endeavor and special study. There is nothing, however, in the art which need discourage the attempts of the china painter. The colors, like those to which he has been accustomed, are true enamels, colored by metallic oxides. Flux is used to incorporate them with the glass, as it is with the glaze of the china, which, of course, is only a form of glass itself. But the colors as they are prepared for the china painter will not do for the glass painter; the flux has to be present in a different proportion, for the hardest glass would melt if subjected to the ordinary fire employed for china colors.

The ordinary amateur's kiln can be made available for firing glass, but it cannot be stacked as for firing china. Only a few pieces can be fired at one time. On the other hand, only about half the quantity of fuel is required. Care has to be taken to prevent the heat coming up too quickly, for that would cause the glass to adhere to the bottom of the kiln. As a precaution against this contingency, the latter is covered with a coat of plaster of Paris.

The first thing to do is to learn something about the differences in the manufacture of glass—at least enough to be able to tell soft glass from hard. In buying table glass for decoration, one cannot do this by sight. Only by the fire test can one tell the degree of heat at which the surface will melt sufficiently to receive the gold or color to be applied. But almost any dealer will, for the asking, give one some broken pieces with which to experiment.

Whatever the design may be, neatness, lightness and accuracy must prevail in its transfer to the glass, and the ruling idea should be not to overdo the decoration; otherwise vulgarity of effect will be unavoidable. As in china painting, it is essential that the beauty of the material to be decorated shall be respected for its own sake; therefore, one must be careful not to obscure too much of the brilliant, glittering surface with gilding and enamel. For table service, delicate arabesques and traceries in gold, with a sparing use of enamel dotting, perhaps are most desirable. Still there are occasions, as in the decoration of flagons and goblets in the German mediaeval style, when a lavish use of enamels and gold is not only permissible, but especially appropriate.

TREATMENT OF THE DESIGNS.

The Flower Children.—The larger two of these designs would do very well for a child's mug, or the pitcher and bowl of a bread-and-milk set. The spray of flowers might be repeated in the saucer, leaving out the figure. They might also be used for picture-frames. In any case it would be best to treat them in some



dainty monochrome—Delft Blue, Deep Red Brown, or Chestnut Brown—outlining enough to give character.

The group of figures might be used to advantage on a small bonbon box or a pin-tray, the lower part of the box, or edges of the tray, being tinted a delicate lavender, made of three parts of Fusible Lilac and one part of Light Sky Blue. Soften the color off, leaving a panel white for the decoration, which may be done with Fusible Lilac and Pearl Gray; or, if one is skilful with the pen, the whole might be done in outline. Of course it must all be executed with the utmost neatness and delicacy.

The conventional floral decoration (No. 1697) is to be worked out in two harmonizing colors, making the turn-overs in each case lighter; but the strength should be uniform throughout the whole design. The outline of Brown, Violet-of-Iron, or red might be fired first. Afterward it would be very easy to fill in the colors. The full design is given on page 100 and a section of it in the supplement.

For Ice-Cream Plates.—A pretty series of decorations could be made up from conventional designs of white flowers only, each carried out in its own proper tinting. The Arrowhead (see next page) and White Clover (No. 1698 in the supplement) will make a good beginning. Other conventionalized flowers abound in back numbers of *The Art Amateur*. Our set of ice-cream plates may be tinted a dainty green at the edges only, shading to white in the centres. The design being



drawn first with water-color, the flowers can be cleaned out, and the leaves also when necessary.

The Arrowhead decoration (which can be readily adapted to the circular rim of a plate) shows both flowers; the upper one bearing the stamens will have a heart of golden yellow, and those in the lower border, having the pistil, show a ball of soft green only. The texture of the flower is very crisp and delicate; it should be slightly shaded with a cool, neutral gray. The leaves can be modelled with a few clean, flat touches of shadow, with corresponding gray lights.

White clovers admit of considerable variety in coloring, the foot stems and calyx give a brownish green cast to the head, relieving the yellowish white corolla of the tiny florets, and this is more pronounced in the unopened centre. As they ripen they fall around the main stem, turning a pinkish brown, or yellow brown, or sometimes a color like warm gray with a hint of yellow brown in it. The calyx fades to almost white and the brown points change to green. Some heads have the loveliest pink flush, and others a clear carmine, with the little footstalks pink, but the fading flowers remain the same as the white heads. The leaves, a moderately strong green, with sometimes a delicate marking of

whitish green, like the backs. Stems, bright, clear green.

Name Decorations (Nos. 1699, 1700) of this character might be applied with advantage to moderately large vessels for holding liquids, such as water or lemonade. These particular names are given in response to special requests by subscribers. It is intended that the shaded parts of the word "Amelia" be laid in with a flat coat of raising, with the stems to scroll and lines of letter A in hair lines of raising. The other letters are in flat gold. The whole is to be defined on the right-hand side (in the same manner as a sign-painter shades his letters) with a fine, strong line of the same color used for the tinting, or one making a pleasing contrast. The name "Anna" is intended to be in flat gold only, burnished in straight lines, or it might be in color, shaded with darker lines of the same.

For *monochrome painting*, Deep Red Brown is an easy color to handle, and is therefore a favorite. Sepia and Dark Brown No. 4 or 17 can be added for the shadows. Old Tile Blue also looks well in monochrome shaded with itself, just a touch of Ruby Purple being added in the deepest tones; but the Osgood Holland Delft Blue is better. Monochromes in Sepia are often very pleasing. One must be provided with spirits of turpentine, Cooley's tinting oil, and spirits of lavender. The last-named medium, used in moderation, is valuable for keeping the colors open on the palette; if they are thinned with turpentine they are apt to dry too quickly.

THE WOODCARVING DESIGN.

Handkerchief or glove box, Nos. 1701 and 1701 A, by R. A. Schwartzbach. For this walnut or mahogany is suggested, as when finished they will give a more antique effect; but of course poplar may be used, and stained or not to suit the taste. The design should be carefully traced and transferred in the usual way, and in the carving one need not fear cutting away too much wood. Let the edges around the design be decided and sharp, as this is essential in order to get the proper effect.

After the several parts have been carved, and the box is ready, we would suggest fish or good furniture glue to use in putting it together; then add a few brads to each corner; this will make a good, strong joint, or, better still, if the carver is equal to the task, the joints should be properly mortised. If not any local carpenter would fit the parts together. Brass hinges for the lid would look neat, and small brass feet at each corner might be added with advantage.

A few coats of shellac are necessary; after the first coat has dried thoroughly, use sandpaper with oil, rub dry with cloth, then add one or two more coats of shellac.

The box could be lined with some soft silk, to suit the taste; it should be in keeping with the wood used.

The same design could be used for pyrography; but, then, beech or ash would give a better relief to the design, and show it to more advantage.

THE EMBROIDERY DESIGN.

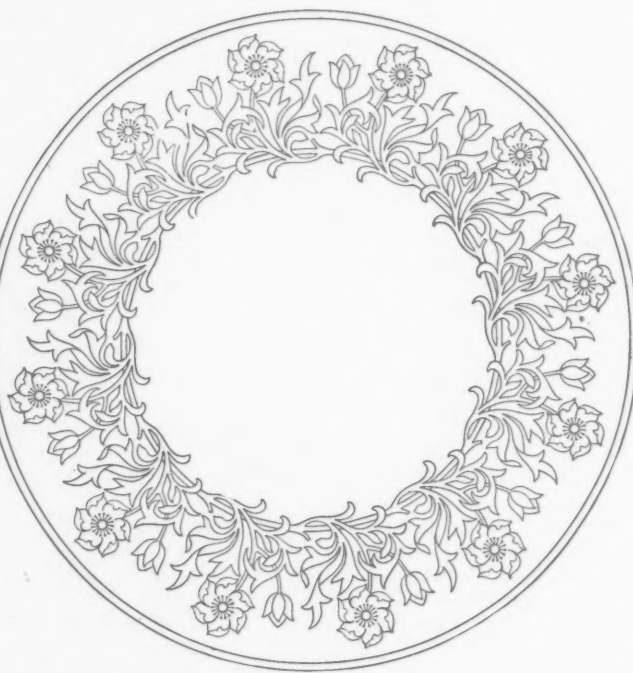
Spanish embroidery, seventeenth-century: Virgin's robe, No. 1701. These powderings are really very beautiful. They show us that a thing truly artistic is as acceptable to a later age as to its own. Spanish embroidery excels in many points. Its richness is prodigal, and the wonderful quality of the materials used in the sixteenth and seventeenth-century work is fully attested by the perfect state of preservation of many of such antiques. Spanish hangings of great size and heavy with gold and silver couched embroidery are among the most beautiful of these treasures. The present designs may be raised and covered with gold, or they may be worked out in a partial silk embroidery and outlined in gold. Decided colors should be used, and the work should be heavy. A basket couching is indicated in one petal. This would be a very rich treatment either in purse twist or gold. The cross-bar diaper filling is also indicated. In these figures, neither the original treatment nor the drawing can be improved upon.



AUTOGRAPHS IN NEEDLEWORK.

AUTOGRAPH signatures and autograph monograms are seen everywhere in England now. Ladies work them on handkerchiefs and articles of attire; purses, satchels, glove and handkerchief boxes, too, bear a facsimile of the owner's or the giver's signature, and sometimes both.

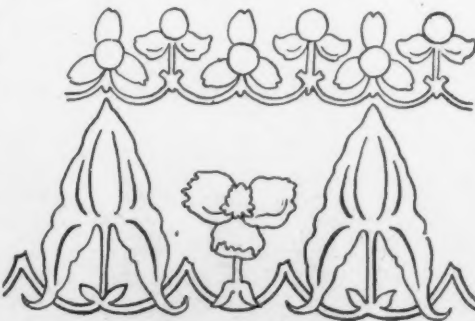
The French laid-work or satin-stitch over a firm filling is the most suitable way to do this embroidery or such articles as handkerchiefs. On box-covers, where the material is stretched over cardboard after it is decorated, the method of work may be most elaborate. An inwrought tapestry-stitch, in which shading may be



CONVENTIONAL FLORAL DECORATION.

(SEE SUPPLEMENT DESIGN NO. 1697 AND TREATMENT ON PAGE 99.)

so beautifully executed, may be used in combination with fine gold couching, after the manner of working the sacred symbols. Initials and monograms look well in an appliqué. They should be cut from heavy satin of rich colors and appliquéd with gold. A heavy satin ribbon may be used, as it is far less expensive than the material by the yard. The stem-stitch raised over one thread of filling is an effective way to work script, such as an autograph; or it may be exquisitely embroidered in the overlap-stitch, if the ground is firmly framed. In working letters, one must be very careful to keep them fine. It is easy to exaggerate the width of the lines, and so destroy the grace of the designs. A little observation of the colors of heraldry will aid one in giving to this work that brilliant effect of embossed devices.



ARROWHEAD (SAGITTARIA VARIABILIS) CONVENTIONALIZED.

A folding fan may be made the foundation of an interesting collection of autograph souvenirs. The work must be accurately done, so that the fan will fold and its outer edges be even. It may be covered on both sides, if one is able to obtain so large a collection of desirable signatures. The devices of yacht clubs, tennis and bicycle clubs and college societies would sometimes supply a needed touch of color and enhance generally the decorative effect.

THE HOUSE.

TREATMENT OF NOOKS AND CORNERS.

WITH SPECIAL REFERENCE TO CITY DWELLINGS AND APARTMENT HOUSES.

IN nearly every home there are vacant spaces, odd corners, even small rooms, which usually serve no definite purpose, yet which might with judicious treatment add much to the utility as well as to the good effect of the house as a whole.

The basement hall in a city house is almost always a melancholy spot. An oil-cloth, more or less whole, and the family refrigerator, with possibly a strip of hooks for the outer garments of children or servants, are its furniture, and probably it, more than anything else, has contributed to the disrepute of the basement dining-room, which often is in a well-planned house a convenient and spacious room whose nearness to the kitchen makes possible much better service than when food must travel up a dumb-waiter, unless, indeed, one be blessed with unlimited servants and silver dish-covers. But a little taste and ingenuity, and presto! change, the basement hall becomes a pleasant spot in which to linger while the others are getting down to dinner. The dingy oil-cloth is replaced by a bare floor, either painted or polished, and one or two jute rugs. The walls are covered with a small-patterned paper in sage green or gray blue, finished at the top with a simple wooden moulding. Against it are hung two or three water-colors in low tones. The gas-jet is replaced by a shaded bracket lamp in brass or iron. The refrigerator retires to the rear regions, and a settee or long bench takes its place, painted black or sage green, and finished with cushions of, say, blue or green denim. If the outer door be unsightly, a heavy curtain hung across the hall may conceal it. The panelling of the upper half of

the door may be removed at small expense, and its place filled with panes of glass curtained with some soft-toned fabric of silk or cotton. A Japanese umbrella-stand in the corner, with a rack above for tennis racquets, will serve a useful purpose, while hats and coats can surely find a place elsewhere. I have seen the area space of a house which had a side entrance used with success as a small conservatory, which made a delightful bower of greenery at the end of the hall.

The staircase-landing in a modern house is too likely to be small, if, indeed, the winding of the stairs does not cheat it out of existence altogether. But one finds in old city houses a wide landing on the second story with a window above it. Such a landing should be utilized for a long, low seat with pillows; or if the window be of the right height and recessed, for a window-seat upholstered in some tint harmonizing with the walls. If the window be high up, the ideal treatment is to fill it with opalescent glass in tiny, leaded panes, with the family coat-of-arms or monogram, or other decoration in brilliant colors in the centre. Then on the sill set a jar with some long-leaved plant growing in it. Where stained glass is unattainable, the best treatment is to fill the upper third of the window with a grille work, hanging straight curtains of silk or pongee from its lower edge. A staircase window, too, is a good place for a window-box. For myself, I have a fancy for a staircase window of one or at most two pieces of glass, hinged so as to open completely and uncurtained, so that, looking up from below, one sees a clear square of sky, moonlit or starlit, or glowing with the rose and orange of sunset.



A window on the staircase landing implies a long space at the foot of each flight. Here is a good place for a long divan, which may also serve as a repository for winter clothing or blankets, and the walls above it may be covered with unframed prints; or a set of shelves may be fitted up, irregularly disposed, with room for bric-à-brac on top, and accommodating in their curtained recesses jam or periodicals.

The decorator's prescription for the treatment of an alcove is to separate it from the main room by an arrangement of grille work. Grille work has its place doubtless, but in most rooms it looks sadly out of keeping, and it is generally very expensive. A better way is not to attempt any structural separation, but to treat the alcove in a different and contrasting scheme of color. Suppose the larger room to be decorated in blue gray, and it is desired to use the alcove for the piano. We will take for granted a hard wood floor in both rooms; but if the larger one be carpeted, it is easy to conceal the dividing line with a rug. The walls of the alcove are papered in a brilliant yellow, with a scroll pattern showing some ivory white and lighter shades of yellow. Such a paper is decorative enough to allow one to dispense with pictures, but one or two ivory-tinted plaster casts will not be out of place—Donatello's "St. Cecilia," for instance. The yellow brings out strikingly the dark wood of the piano. Straight yellow curtains hang at the window, and two high-backed chairs and the long bench of dark wood which serves for piano-stool have cushions of yellow damask. A set of shelves is built across one end for loose music, and above it are hung two or three stringed instruments. A hanging cabinet of dark wood breaks the monotony of the longest wall. Half across the arch connecting the alcove with the larger room is a tall screen covered on the one side with yellow, on the other with blue.

Again, an alcove may be treated in blue and white, walls panelled to the height of six feet with pine, and given three coats of white paint. Above the panelling is laid blue-gray cartridge paper. A ledge just at the top of the wainscoting is used to hold bits of blue china. On the matted floor is laid a blue and white cotton rug, and the white enamelled furniture is upholstered with colonial denim. Here, too, a screen covered with blue denim separates from the larger room, and at the same time forms a background for a tea-table bravely set out in blue china. Equally pretty and more novel is the same arrangement with ivory-white woodwork and sage-green upholstery; or, in a room not destined to hard usage, old-rose jute may be substituted for the denim.

The same treatment, but on a lesser scale, may be applied to a bay window, curtains or masses of palms affording a partial separation from the interior room. A large bay window is a capital place in which to bestow a small collection of china or miniatures. The spaces

between the windows should be covered with some material of good color and fine texture, against which plates and cups may hang. Velour or a fine quality of mohair damask is useful for such a purpose, and the same material may be used for cushioned window-seats.

A hall room on an upper story is an ideal place for a masculine or feminine den. A set of book-shelves irregularly fashioned, and occupying one side of the room, a desk by the window, a divan and a table, with a tea-kettle and a spirit-lamp, suggestive of tea or toddy, and one is well equipped for working or dreaming. A suggestion for such a room is to cover the walls with a cartridge paper in a pinkish terra cotta, using for a frieze full-page wood engravings cut from the illustrated papers, separating them by narrow strips of pine mouldings stained cherry or oak, and placing a similar moulding at top and bottom. Of course, subjects should be se-

lected whose interest lies in the treatment of mass and light and shade rather than in detail. Similar use may be made of the long photographs of the Coliseum, the Acropolis, and similar subjects which are among the trophies of travellers.

A place which calls aloud for reformation is the private hall of an apartment house, which too often stretches its dreary length for thirty or forty feet, unbroken save by a recess for the refrigerator. A piece of grille work or a frame filled with spindles may be fitted just below the ceiling, a little back of the entrance from the main hall. Curtains depending from this will effectively separate the rear regions from the more public part of the apartment. Against the wall may hang book-shelves and cabinets for bric-à-brac, and if the hall is

wide enough to admit of it, one long space may be filled by a set of shallow book-shelves six feet high, stained to match the woodwork. Another space may be broken by a long shelf extending its entire length at about six feet from the floor, holding large pieces of pottery and plaster casts, while the space between it and the chair-rail is covered with small pictures, either simply framed or matted and tacked to the wall. A hat-stand may well be dispensed with, and its place supplied by a circular mirror with substantial hooks in its frame and a brass or porcelain umbrella-holder, while a wooden stool will accommodate the messenger who must perforce wait in the hall.

Where a tenant is allowed a voice in the papering of the hall, it is well to select a paper of large pattern and deep coloring, something after the Renaissance order, as tending to diminish the excessive area of wall space.

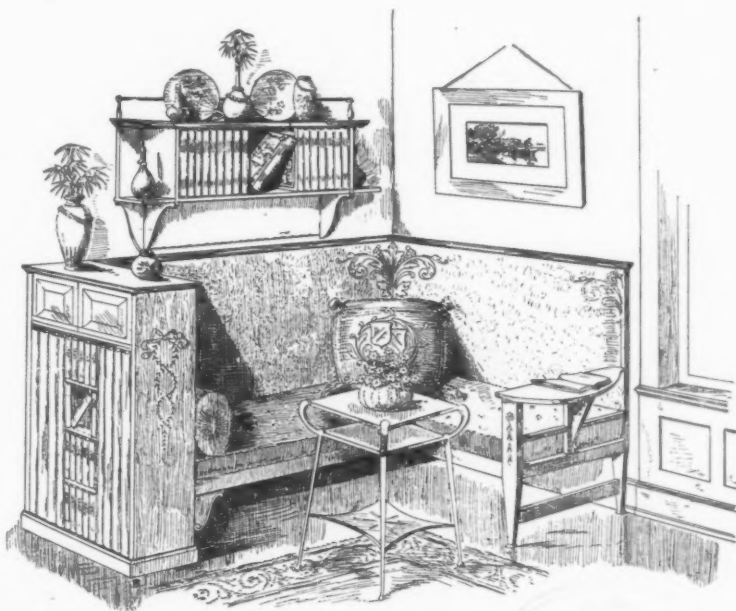
Then let the space below the chair-rail be painted in a harmonizing tint. Experience has shown that a plain carpet or matting, with a number of small rugs irregularly arranged, has a better effect than the long strip of bordered carpeting generally used.

ELEANOR ALISON CUMMINS.

UPHOLSTERY COVERINGS AND HANGINGS.

THOSE who wish to buy, this fall, the last new thing in upholstery coverings, hangings, and draperies will find that there is a large field to choose from and no one fixed style to which they must conform. Striped fabrics are still to be had in new colors and designs, but the stripes are growing broader, and thus less pretty. Large-figured fabrics, somewhat of the Morris order, are popular, but there are plenty of the light French designs for those who prefer them or whose style of house makes them more appropriate. The Oriental designs hold their own, and not only are there many fresh variations of these of English make, but quantities of real Oriental pieces, not necessarily old, are found in nearly all the best shops. Arnold, Constable & Company are having a large sale of Indian embroidered cotton

pieces about half a yard wide and two or three yards long, which are said to be used as skirts in the country of their origin, but which here are useful and ornamental as lambrequins. There are also old shawls of subdued colors and bits of quaint and brilliant embroidery, which would be very effective in rooms not too strongly suggestive of some other and opposed style. Prices are not high: silk tapestries, very beautiful in color and (modern Oriental) designs, are selling at \$4.00 a yard. For those who like more familiar styles, there are Morris velvets, unique in pattern, and others which follow the same idea, for \$2.00 a yard. Real old-time English patterns are to be had in cotton and linen draperies, and also copies of the old Dutch and Flemish tapestries are now made in cotton. Even the Teniers-



COSY CORNER, WITH BOOK-SHELVES, NEAR A WINDOW.



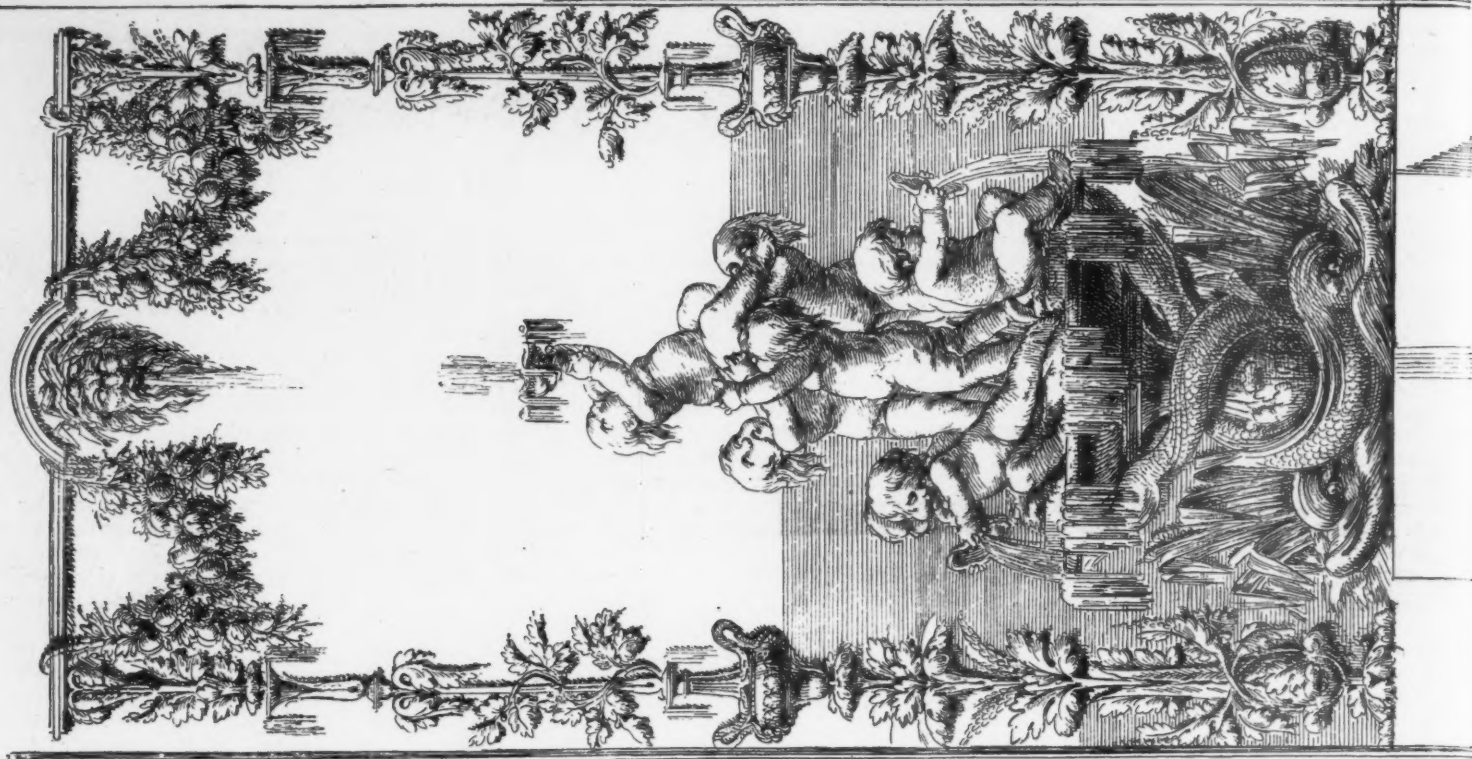
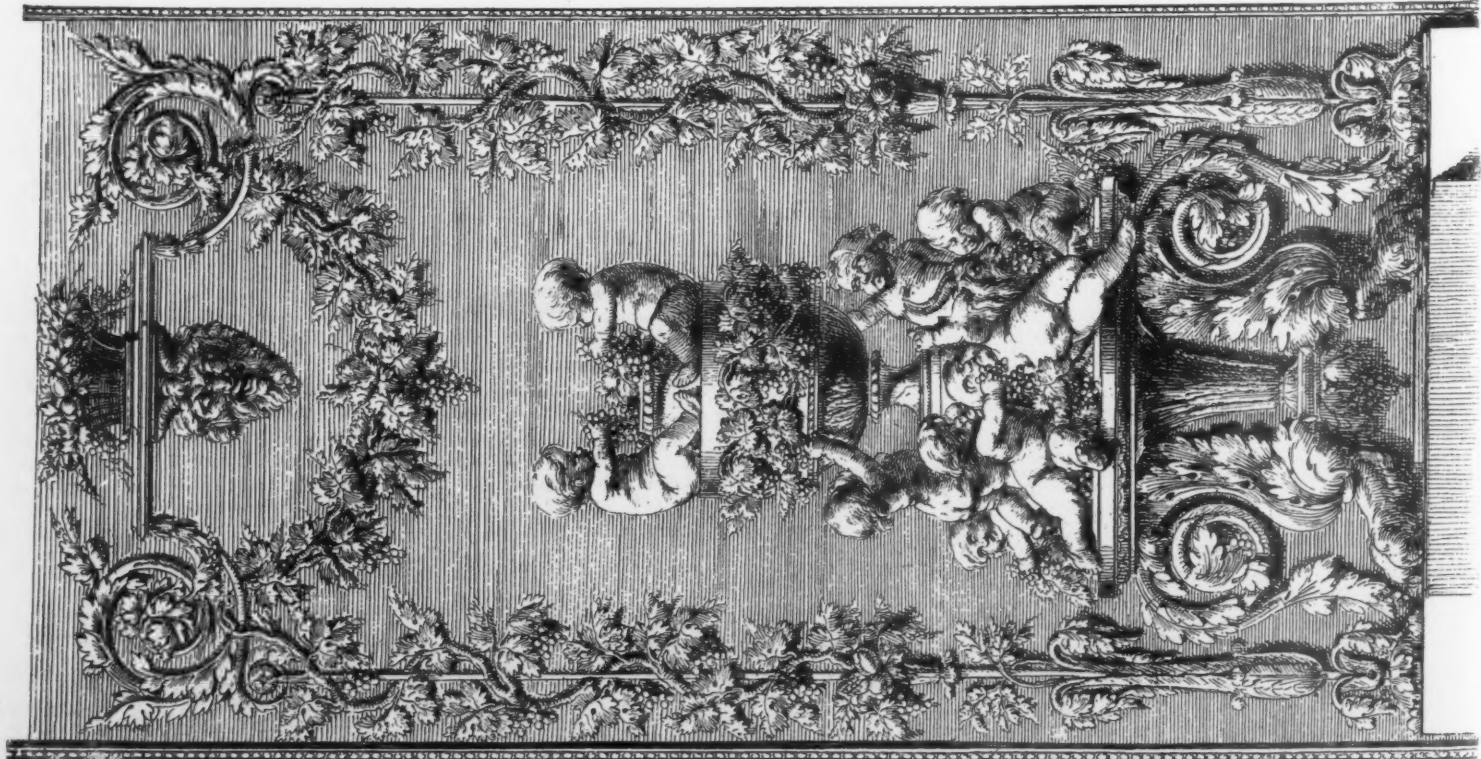
DECORATIONS
IN
BOUCHER STYLE.



REPRODUCED FROM SCARCE
EIGHTEENTH CENTURY
PRINTS.



ADAPTABLE AS .
PANEL AND BORDER
DESIGNS
FOR
TAPESTRY
PAINTING.



like panel pictures can be had in low-priced materials. The jute velours are becoming finer in texture and more beautiful in color each year; of French manufacture are some very handsome designs in table-covers and small pieces, and there is a double-faced velour, dark on one side and light on the other, with reversible pattern,



ROOM DECORATED IN EMBOSSED LEATHER.

which is made for portières, at the price of \$40.00 a pair.

Similar portières, with the body of one solid dark color and a wide, rich border, are to be seen at Stern's. They are to be had in various colors. These heavy goods are usually rather subdued in hue, but those who like brilliant effects will be pleased with a vivid green, which is conspicuous among the new patterns; it is the color of grass, and, as all familiar with the principles of decoration are aware, a little of it will go a long way. Its dazzling effect is usually heightened by combining it with gold, as in one English design in silk damask, where there is a suggestion of peacock's feathers, though the pattern is one of leaves and flowers. In another silk damask is an iris design of a very stiff, conventional type, with the same brilliant colors. These designs are all reversible, the prices ranging from \$2.75 to \$6.50 a yard. Tinsel is evidently popular, for many of the English patterns relieve their rather dull colors with it, both in heavy materials and in light draperies, and it is still used in the gray striped goods. Of exactly the opposite effect are the solid colored heavy cordonnets, or armure cloth, with corded background and pattern in raised damask-like effects. They have a very rich appearance, but their price is low—\$1.75 a yard. All goods suitable for summer, or of that character, are selling very cheaply now, and those who like their winter homes to have a light and dainty look can find many bargains. Cushions are of course suitable at all times of the year, and the prices, except of those for outdoor use, vary very little; but those who like to have a hammock swung in the house will find this a good season in which to buy it and its belongings. Light table-covers of silk and cotton, a yard and a half wide, very pretty for a bedroom, are selling cheaply. Drapery silks are always in demand, and there is a beautiful new design in many colors made by the Associated Artists, which will please every one. It is one of those undefined, blended patterns they use so successfully, suggesting pine cones and groups of pine needles, the whole as hazy as if seen in the dim light of memory when summer and the woods have become things of the past.

LEATHER FOR INTERIOR DECORATION.

THE RENAISSANCE "CUIR BOUILLI" PROCESS—AN ELECTRIC APPLIANCE FOR PYROGRAPHISTS.

IN presenting these illustrations of the free use of embossed leather in the decoration of a dining-room or

library, we are reminded that the comparative cheapness and durability—it must be admitted—of the admirable "leather papers" which the Japanese taught us to make has almost driven out of the market the real embossed leather hangings, a revival of the use of which seemed likely a dozen years or so ago. Real old Spanish, Portuguese, and Italian leather hangings sell at such fabulous prices that they are only for the very rich. Yet the old "cuir bouilli" (boiled leather) work is easy enough even for those amateurs who will be content to produce merely an odd panel or so, like that on the hood of the fireplace in our illustration. Of course, there is an artistic value in such hand-made decoration with which no machine work of the kind could compare. Any pattern may be applied, by either simple painting or dyeing with ink or wood stains, or by gilding or silvering, or by using saddler's varnish. The design is then embossed on the boiled and macerated leather with a tooling

wheel, bodkins, wooden gouges, and stamps, or the leather, which is rendered perfectly soft, may be moulded like clay or papier-mâché. For small objects, indeed, like plates, cups, or bowls, the "cuir bouilli" is squeezed and pressed into any form by hand. The maceration may be effected in any ordinary



CHIMNEY-HOOD WITH PANEL OF EMBOSSED LEATHER.

pot or pan, and, instead of being boiled, the leather may be soaked in cold water. It will harden of itself when dry, but if boiled with alum or salt—a tablespoon-

ful to a pint of water—it will dry as hard as wood or horn.

The suitability of pyrography for leather decoration has so often been spoken of in these pages that we need not now dwell on the subject. Mentioning the subject calls to mind, however, a communication re-



ANOTHER VIEW OF THE SAME ROOM.

ceived from a subscriber recently, in which the advantages were pointed out of the application of electricity in pyrography. If only the artist could always have his left hand free, how much less wearisome would his work become! This of course could be accomplished by the use of a metal point, to be kept heated by electricity; and now that electricity is at the very doors of nearly every house, and inside a very large number of them, the invention of a cheap instrument of this kind for the burnt-wood and leather worker should surely not be far off. The manufacturers of therapeutic appliances have already several instruments somewhat on the principle of the one required, and we have seen their practicability for the proposed purpose demonstrated. Indeed, some have already been used by burnt-leather workers, but their expense at present puts them out of the range of general usefulness. Moreover, instead of terminating in a point, the terminal of the present instrument is a very fine loop, which is more or less pliant. It would seem that what is wanted is a point heated by the coil or loop passing through it. Here is a suggestion for the electrician and the inventor; a cheap and simple article of this kind would find a ready sale.

By commingling surfaces of the primary colors in proper quantities, a rich and bloomy effect can be obtained, having the general tone of a tertiary color of any desired hue. The effect of olive, citrine, and russet may all be thus perfectly produced when seen at the proper distance. An excellent example of this is to be observed in New York in the mural decoration of the Jewish Temple Emmanuel.

SEEN by electric light, all colors remain unchanged. By ordinary lamp or gas light, blue becomes darker, red brighter, and yellow lighter. A pure yellow looks lighter even than white when viewed in contrast with certain other colors. At twilight blue appears much lighter than it is, red much darker, and yellow slightly darker.

A COLOR placed on a gold ground should be outlined with a darker shade of its own color.

NEW PUBLICATIONS.

FAMILIAR TREES AND THEIR LEAVES, described and illustrated by F. Schuyler Matthews, author of "Familiar Flowers of Field and Garden," will be welcomed by the artist, the botanist, and every true lover of nature. Apart from their general contour and form, their leaf forms afford the most useful introduction to a common knowledge of trees, and an admirable, simple, and easy method of leaf identification confronts us at the beginning of the volume. Following the same plan, the author carries the reader from the simple to the complex forms, dividing leaves into five general classes and subdividing these again in so plain and easy a manner that the youngest observer may follow it. But the book is much more than a mere classified, descriptive list. Mr. Schuyler Matthews writes in a style redolent of a charming personality. He is a lover of the literature of nature as well as of nature herself; his book is skillfully garnished with apt quotation and appropriate anecdote, and the literary flavor of his scientific descriptions often recalls that of the incomparable Huxley. Here is the same evidence of constant and careful observation, the same patient verification and recording of fact, and the same drawing from the inexhaustible well of a deeply cultivated and broadly sympathetic mind. And Mr. Matthews is not only a learned botanist and a pleasing writer, but a careful draughtsman as well, as the two hundred or more illustrations in the book sufficiently testify. A systematical index of the names of the trees of the Eastern United States gives completion to the practical value of this welcome addition to our botanical literature. (New York: D. Appleton & Co., \$1.75.)

THE PITH OF ASTRONOMY.—This fascinating little book, by Mr. Samuel G. Bayne, is a very model of condensation. Not only does it remind the grown-up reader of the general astronomical information which he acquired in his youth, but it presents the latest facts and figures as developed by the giant telescopes of modern time, and in a manner so simple and concise as to make it especially acceptable to those who know little or nothing of the subject. It is amply illustrated. We know of no better introduction to the study of the spangled heavens. (New York: Harper & Brothers, \$1.00.)

THE FIGARO SALON'S colored picture of the "Phœbe" of Madeleine Lemaire, now exhibited at the Société Nationale des Beaux Arts, is one of the most charming of those yet given with this beautiful publication. The lady is revealed in a starry sky on a throne of clouds, with her crescent on her Botticelli-like head and her bow in her hands, a radiant and beautiful creation. The other illustrations in the number are not less noteworthy for the carefulness of their reproduction than those in previous parts of the series, to which we have referred. Artists in England and on the Continent, by the way, are beginning to fancy that reproductions of these pictures are apt to spoil their market, are putting forth protests against the practice, and are talking of combining to resist the growing fashion. It is possible that the unrestricted multiplication of defective "process" copies of their works, often badly printed in newspapers and cheap periodicals, may do them no good; but it is difficult to believe that such high-class reproductions as these by the famous house of Boussois, Valadon & Co. can do aught but enhance their reputations, and so increase the demand for their pictures. (Paris and New York: 50 cts.)

THE SCENERY OF SWITZERLAND AND THE CAUSES TO WHICH IT IS DUE.—Those who take up this handsome volume expecting to find in it some of those charming literary exercises for which Sir John Lubbock is so well known and so widely admired will be disappointed. But henceforth the traveler to the "playground of Europe" will have to include another volume in his knapsack if he wishes to look intelligently upon the beauties which nature there unfolds to his wondering gaze. The book is really a succinct and up-to-date presentation of what is known of the most interesting problems concerning the physical geography of Switzerland. It tells us what are the forces that have raised the mountains, hollowed out the lakes and directed the rivers, and throws interesting light on some of the principal features of the configuration of the earth's surface. It is, in effect, a treatise on geology and physiography, with special reference to Switzerland. Sir John Lubbock has aimed above all things at clearness and compression, and this volume of about four hundred pages really may be said to contain the results of all the scientific observations that have been made in this wonderful and interesting region. It abounds with illustrations, maps, etc., and is issued in easily portable form. (New York: The Macmillan Co., \$1.50.)

ANIMALS AT WORK AND PLAY.—Some of the best modern anecdotes of animal life and character have appeared in *The Spectator* (London), which has of late years opened its columns freely to contributions of this kind. More extended papers on cognate subjects by able and prominent writers have been given from time to time, and this delightful volume is one outcome of the editorial policy. Mr. C. J. Cornish has already published several works recording first-hand observations of natural history, and this book, dealing mainly with the activities and the emotions of the every-day life of animals, is a welcome addition to the series. Saint Paul tells us that "the whole creation groaneth and travaileth together;" but Mr. Cornish shows us also, without, of course, traversing the scriptural statement, that considering the difference of their equipment, contrasted with that of man, the lower animals secure a large share of happiness and comfort, judged from the animal point of view. The book is thoroughly up to date in that it takes into account the latest recorded observations of scientific students all over the world. It is well illustrated and produced in tasteful style, but surely it should have had an index. (New York: The Macmillan Co., \$1.75.)

LITERARY LANDMARKS OF VENICE. Laurence Hutton gives us here another of the delightful series of handy volumes of which his now classical "Literary Landmarks of London" was the first. He presents the real life of Venice of the present and its literary associations of the past. It is not only a book for bookmen and for lovers of books, but it is of practical value to the artist and the lay lover of art. It is adequately illustrated and is really a model of what such a book should be from every point of view. (New York: Harper & Brothers, \$1.00.)

THE EYE AND ITS CARE, by Dr. Frank Allport, is not a text-book for students or practitioners, but an accurate description of the anatomy and physiology of the eye, written in popular and non-technical style, fully and clearly illustrated wherever necessary to the better understanding of the text, intended for all interested in ocular hygiene, and specially for school-teachers and others concerned with educational matters. Especially valuable are the chapters dealing with school construction and all matters pertaining to the eye during school-days. The book has a careful index, and is a model of clear printing on suitable paper. If the author only puts one nail in the coffin of that modern abomination in book and magazine-making—highly glazed, super-calendered paper—he will have done a good work. (Philadelphia: J. B. Lippincott Co., \$1.00.)

SHAKESPEARE THE BOY does not tell of the youth of the great dramatist, but is an attempt to give an account of his environment. It takes the shape of descriptive sketches of the home and school life, the games and sports, the manners, customs, and folklore of the time. Dr. William J. Rolfe has done his work thoroughly and has carried the idea, which is not new, farther than has been done before, giving the reader a good idea of the conditions of rural life in England three hundred years ago. The book is profusely illustrated, carefully indexed, and handsomely got up. (New York: Harper & Brothers, \$1.25.)

A CATHEDRAL PILGRIMAGE.—Mrs. Dorr's well-known book, "The Flower of England's Face," is in its way a classic, and the little volume before us is in every sense worthy to take rank beside it. Her sympathetic and intelligent appreciation of all that charms and enthralls in the beautiful and unrivalled cathedral cities of old England enables her to write of them in such a manner that the reader breathes their very atmosphere, sees in his mind's eye once more the "long-drawn aisles and fretted vaults," and hears once again the "pealing anthem swell the note of praise." The present writer, who was reared near the walls of one of the most ancient of them, and has strayed beneath the shadows of nearly all the rest, can vouch for the truthfulness of the author's descriptions. But Mrs. Dorr should not speak of "Bankers' Holiday"—it is "Bank Holiday;" and we would have her know that peanuts are not an article of common consumption in England. (New York: The Macmillan Co., 75 cts.)

TWO QUEENS, with a preface by Professor Max Müller, and vouched for by him as being based upon actual historical documents, has really more importance than a mere novel. It deals with the saddest chapters in the sad careers of Queen Caroline Matilda of Denmark and Marie Antoinette of France, and is a translation from the German of a novel entitled "Zwei Königinnen und ein Simolin," giving what is in effect an account of the services rendered to these two unhappy queens by Count Simolin. The romance of Revira Beauclerc, which runs through the book, is not the least attractive feature of this unpretentious little volume. (New York: Imported by The Macmillan Co., 50 cts.)

THE FINDING OF LOT'S WIFE.—Those who like the blood-curdling romance of the Rider Haggard school will welcome this story by Mr. Alfred Clark. It is full of strange and weird adventure, all of which is told with skill, the love passages are pretty and pathetic, and all the characters, from the central figures down to the humblest dragoon, are made to live and move in most natural style. "The Pass of Many Voices" and "The Valley of Madness" are marvellous pieces of invention and description, and altogether the book deserves to be placed with the best of its class. (New York and London: Frederick A. Stokes Co., \$1.00.)

PROSE FANCIES, Second Series, by Richard Le Gallienne. The self-consciousness and the literary posturings—if one may so speak—which are the conspicuous features of these essays proclaim the youth of their author. When he takes himself less seriously and his work more so he may do better things than these efforts at effect and these strainings after novelty in style, which can but irritate a healthy-minded reader. The cover of the book is "decorated" in a remarkably flamboyant manner. (Chicago: Herbert S. Stone; London: John Day, \$1.25)

THE FLAW IN THE MARBLE is published anonymously, but the author certainly need not be ashamed of his work, for it is original and impressive. The story is of a sculptor who falls in love with his model, who proves as heartless as the marble which he wrought, and subsequently destroyed. The slow but sure progress of the fatal passion inspired by this Madame Le Fagon is narrated with dramatic power. But while the inscrutably passionless heroine is powerfully portrayed, some of the minor characters are only a little less interesting. The volume is in the pleasant little Twentieth Century Series. (New York: F. A. Stokes Co., 75 cts.)

EMBARRASMENTS, by Henry James. It is impossible to describe the four tantalizing stories of which this volume consists. They leave a sort of "The Lady or the Tiger?" impression on the mind, which the lovers of Henry James's work seem to enjoy, for the book is, we learn, having a remarkably large sale. (New York: The Macmillan Co., \$1.50.)

SENSE AND SENSIBILITY, by Jane Austen, is the new volume in Macmillan's Illustrated Standard Novels, a series of reprints of English classics, well edited, carefully printed, adequately illustrated, strongly bound, and published at moderate price. Mr. Austin Dobson's introduction gives a careful, critical estimate of the work, and some interesting historical notes concerning it. Among other things he points out that the modern slang word "hop" for a dance is at least as old as Fielding's "Joseph Andrews." The illustrations, by Hugh Thomson, are steeped in the humor and spirit of the period portrayed. Altogether this is an edition which the real book-lover will delight to have upon his shelves. (New York: The Macmillan Co., \$1.50.)

MRS. MARTIN'S COMPANY.—Miss Jane Barlow, author of "Irish Idylls," gives us in this volume, which is prettily illustrated by Bertha Newcombe, a series of pictures of Irish life and character. If there is one note more striking than another in this collection, it is the charming and frank irresponsibility of the native Irish, often as childlike and irresistibly winning as the youthful Mac, the hero of the story called "A Provident Person," who set fire to hayricks because he had heard that the insurance companies paid their value when burned, and who, finding that the insurance money did not come into his own hands, decided to "let them burn up their old ricks themselves next time." "For," said he, "I intend to get my living in another way." "Mrs. Martin's Company" is a very pretty and affecting story. Others are of more sombre cast, and some are in lighter vein; but they make up a most pleasing and attractive little volume. (New York: The Macmillan Co., 75 cts.)

WITH MY NEIGHBORS is a book of kindly talk on homely themes by Margaret E. Sangster, a well-known and appreciated contributor to several periodicals for the Church and the household. It contains some sixty-five short and pithy chapters full of loving advice and wise counsel for the husband and father, the wife and the mother, and for sons and daughters of all ages—concerning well-nigh all their relationships and affairs in this life, which, in many ways, will help to fit them for the life to come. (New York: Harper & Brothers, \$1.25.)

THE OLD INFANT, AND SIMILAR STORIES. There is in this quaint title a suggestion of the peculiar quiet humor of the author of "Farm Ballads." The book is said to be the first prose work from the pen of Will Carleton, and he certainly proves to be as entertaining a story-teller in prose as in verse. There is a baker's half dozen of tales in the volume; and all are original and amusing, and some have that touch of simple pathos which one would expect from the author, whom we heartily welcome in this new field. (New York: Harper & Brothers, \$1.25.)

THE DAUGHTER OF A STOIC is a thoughtful character study, written in a style which is often brilliant and some-

times epigrammatic. It is a model in its way of how to tell a story clearly and crisply without redundant description and disquisition. The characters reveal themselves naturally by their sayings and doings, and if there is something of a gloomy and pessimistic touch pervading it, it is consistent as being in accord with the characters and incidents with which it deals. We had marked several passages for quotation, but must content ourselves with one or two. Here is one which most of our readers will appreciate: "After I first saw a collection of Rousseaus, for weeks I saw Rousseaus in nature everywhere. I had not noticed them before; now I can never overlook them." Another: "The solution of the problem of happiness is not more knowledge, but more lovelessness." Again: "Happiness is a malady for which the strong are not prepared." And this: "It is not necessary to be good in order to be unhappy." The author is Cornelia Atwood Pratt. We do not remember to have seen any previous work by her, but this story merits a reception which should encourage her to go on writing; with her well-balanced mind and thoughtful style she is reasonably certain to produce something which will make its mark. The book is produced in a particularly handy shape, and the cover deserves notice for the artistic and novel treatment of the poppy design. (New York: The Macmillan Co., \$1.25.)

A MASTER OF FORTUNE is a remarkably well-told story by Julian Sturgis, the author of "John-a-Dreams." How Alan Carteret, the careless college scapegrace, heir to wealth and position, was awakened by an accident to some of the terrible realities of London life; how he quarrelled with his grandfather, and turned his back on his future of ease and luxury because the wealth that would give it him was wrung from the life-blood of the poor; how he made his way in the New World and came back to the Old, where he was thought to be dead, and what the outcome of it was—all this is not to be told here. We can promise the reader a delightful hour or two with the book, engaged in finding it out for himself. It is issued in the handy little Newport Series. (New York: F. A. Stokes Co., 75 cts.)

THE ROSSETTI BIRTHDAY BOOK. Edited by Olivia Rossetti. Yet another Birthday Book. Daintily bound and printed, it will doubtless be prized by any lover of the famous poet and painter. (New York: The Macmillan Co., 75 cts.)

CHECKERS is the nickname of a picturesque Western loafer and gambler, whose portrait is presented full length. The story is well told, but it almost requires a glossary for those unacquainted with the language of the race-course and the gambling saloon. It is by Henry M. Blossom, Jr. (Chicago: Herbert S. Stone Co., \$1.25.)

THE FOLLY OF EUSTACE and other stories, by Robert S. Hitchens. The initial story is a clever satire upon a sufficiently common phase of life among the idle and rich, and the names of more than one person who has achieved notoriety and has been courted and flattered by society, with no other qualification than eccentricity and a shallow pate, will occur to the mind of most who read it. "The Return of the Soul" is weird and "creepy" enough for an old-fashioned "Christmas number," but the story of "The Collaborators," terrible and gruesome as it is, marks the author as a writer of no common powers. Mr. Hitchens is already favorably known by his satire entitled "The Green Carnation," a story more in the vein of "The Folly of Eustace" than the two last in this little volume. (New York: D. Appleton & Co., 75 cts.)

MAGGIE.—Told with the bald realism of a police court report, this latest story by Stephen Crane is one which is likely to be as extravagantly praised as it might be severely criticised. It deals with some of the most unsavory aspects of the most unsavory part of the social life of New York—the life of the lowest dregs of the great city, of the teeming masses who inhabit its darkest and vilest corners. It traces for us the making of "a girl of the streets" from her childhood, amid the awful surroundings of Rum Alley and Devil's Row, to her sad and untimely end. One may well ask, What good purpose can it serve? Is this literature? Certainly it is not art. Surely the newspapers furnish us with such stuff ad nauseam. (New York: D. Appleton & Co., 75 cts.)

MARCH HARES is clever and amusing. But why does Mr. Harold Frederic make his English characters talk American slang? "Pretty as a peach," "You're just fooling," are phrases that would never rise unbidden to English lips. (New York: D. Appleton & Co.)

THE SENTIMENTAL SEX.—An unhealthy book, which could only have been evolved out of an unhealthy mind. Gertrude Warden is a married woman known in certain circles of London society, and she may have found the prototype of her heroine somewhere in her set. Such a being, if she existed, ought rather to have been placed under treatment for her neurotic condition than to have been allowed to live the life she did. (New York: D. Appleton & Co., \$1.00.)

VENUS AND CUPID is a new fantastic romance by the reverend gentleman who many years ago scored an immense success by the amusing brochure entitled "The Fight at Dame Europa's School," and who has scarcely been heard of since. He has, however, been quiet to some purpose. This clever little book is the story of a trip from Mount Olympus to London, supposed to be told by the personal conductor of the party, the party being a band of the heathen deities. The whole idea is daring and original, and the laughable adventures and serious complications with which the volume abounds make it what our grandfathers would have called "a vastly entertaining book." It ought to have an immense sale, for clean, healthy, mirth-provoking fun of this kind is comparatively rare. (Philadelphia: J. B. Lippincott & Co., \$1.00.)

EPISCOPO & CO.—Gabriele d'Annunzio is a young Italian poet and novelist, highly appreciated in certain circles of literary Europe and by a few readers on this side of the Atlantic; but this is the first of his work which has been done into English. It is a gruesome story, realistic to the last degree, showing incidentally much psychological skill, but it is not healthy reading. Clever, brilliant, powerful, if you will; but ennobling, refining, purifying not at all. We can tolerate him in his native Italian, or in the faultless French translations of Monsieur d'Herelle; but we hope that Miss Myrtle Leonora Jones will not be tempted to give us the "Intermezzo di Rime" or any of the trio which he calls "The Romance of the Rose." (Chicago: Herbert S. Stone & Co., \$1.25.)

CINDER-PATH TALES is the excellent title of an entertaining series of sporting stories, in which the author, Mr. William Lindsey, is autobiographic as well as reminiscent. Every lover of sport—and what man is not?—will enjoy reading these sprightly tales, which are told in a racy and breezy style well befitting their theme. The book is produced with the good taste which characterizes the publications of the firm which issues it. We note with pleasure that, in a sort of colophon, they inform the reader of the number of copies of which the edition consisted, thus defining for this book at least the exact significance of that very elastic word. (Boston: Copeland & Day, \$1.00.)

BLACK DIAMONDS.—Maurus Jokai, the celebrated Hungarian novelist, for some years has been slowly making his name famous beyond the land of his birth, although he has had difficulty in getting a hearing in more than one quarter in London, on account of the unfamiliar names of persons and places with which his pages bristled. He has been fortunate in finding a translator in Frances A. Gerard. Her work is so admirably done that the book reads as if originally written in English. "Black Diamonds" is a synonym for coal, and the scene of the story is laid among mines and miners, and the hero, Ivan Behrend, and the heroine, Evila, might be called rough diamonds. The former is a splendid character—all that is fine and sturdy and noble in manhood—and Evila is a very woman. The story is of exciting interest, with many episodes of rare delicacy of treatment; altogether it is the ripe product of a master mind. It is to be hoped that it will have such a reception as will encourage the publishers to give us more of Jokai's work. (New York: Harper Brothers, \$1.25.)

YKKL is a very forceful bit of realistic writing, and furnishes a picture of life in the New York "Ghetto," which bears on it the stamp of absolute truth. Mr. A. Cahan has succeeded in writing a book which leaves a clear and distinct impression of his characters and their surroundings—an impression which sticks in the mind and memory of the reader. It introduces us to people and surroundings unfamiliar to the ordinary novel reader, showing us how one part of this cosmopolitan and kaleidoscopic New York lives and where it moves and has its being. No description can give an adequate idea of the story, with its living characterization and vivid local color; but the reader who is guided to the book by these remarks will experience a new sensation. (New York: D. Appleton & Co., \$1.00.)

CHEAP CLASSICS.—There is certainly no excuse for ignorance of the masterpieces of English literature in these days of fierce competition among American book manufacturers. Fifty cents a volume is the average retail price of a well-printed, strongly bound volume of any one of the works of the world-famous authors, such as Dickens, Thackeray, Scott, Carlyle, and the whole series of poets, while modern novels in paper covers retail at twenty-five cents. In the department stores these are sold at lower rates still, and if any one wishes to see what a vast range of literature is at their disposal at such low rates, they should send to Perkins & Hovenden, of New York, for one of their catalogues.

BOOKS RECEIVED: A Form of Prayers following the Church Office, for the use of Catholics unable to hear Mass upon Sundays and Holydays. (London: Masters & Co.) We have also received from Mr. D. B. Updike, of Boston, a prospectus of **THE ALTAR BOOK**, containing the order for the celebration of the Holy Eucharist according to the use of the American Church, respecting the typography and decoration of which we may have something to say later on. **WITHOUT SIN** is a novel by Martin J. Pritchard we have received from Herbert S. Stone, Chicago.

MUTHER'S HISTORY OF PAINTING.

At the moment of going to press we have received from the Macmillan Company a copy of the "History of Modern Painting" by Richard Muther, Professor of Art History at the University of Breslau and late Keeper of the Prints at the Munich Pinakothek; translated by Messrs. Ernest Dawson, George A. Greene, and Arthur Cecil Hillier. It is in three handsome octavo volumes profusely illustrated. A casual glance through its three thousand pages shows that it is a comprehensive and monumental work, and the reading of a chapter here and there proves that it is written in a most interesting and attractive style. Of its more important aspects we propose to deal at length in a future issue.

ART NEWS AND NOTES.

IN these days of elaborate mural decorations in American mansions and public buildings, it is worthy of note that a remarkable set of wall paintings, by Philip Roos, better known as Rosa da Tivoli, illustrating the lives of Abraham and Isaac, is to be seen at Van Slochem's, in Fifth Avenue, opposite the reservoir. Although executed fully two centuries ago, these splendid decorative canvases seem to be in perfect preservation. There are four panels: two of 9 ft. 5 in. by 6 ft. 10 in.; one, 11 ft. 7 in. by 5 ft. 8 in., and the other, 10 ft. 9 in. by 7 ft. 9 in. The subjects are the Departure of Abram and Lot from Egypt; Melchizedek blessing Abraham; Rebecca at the Well receiving the gifts from the messenger of the Patriarch, and The Arrival of Rebecca, on a camel, and her welcome by Isaac. We are not surprised to learn that other dealers have offered to relieve Mr. Van Slochem of his unique treasure, nor that he prefers to find a customer for it himself. This should be an easy thing to do, for such decorations are deserving of a home in even the greatest mansion in the land.

BOHEMIAN GLASS EMBROIDERY is not, as its name might imply, the application of spun glass to textile fabrics by means of the needle—which would be charming if it were only possible; it refers simply to the use of the well-known "Asiatic Dye" wash silks in the new opal and the bright green and gold tints of Bohemian glass. The Brainerd & Armstrong Silk Company has prepared special designs for this kind of work, and has published a booklet with suggestions for their application.

It is a practice of Mr. William M. Chase, who is very successful in painting little girls' portraits, to present each sitter with a doll at the close of the séance.

THE discovery of a means of preparing artists' pigments so that, requiring no medium and only water for thinning them, they may be used with facility for either oil or water-color painting, resulted as very many of our readers know to their advantage, in the production of the admirable Moist Oleo Colors. That these colors are now used with success by artists in every part of the country might satisfy any reasonable expectation of the proprietors; but the crowning testimony as to the merits of a new thing is usually an attempt to counterfeit it, and this is not lacking in the case of the Moist Oleo Colors. By the prompt action of Messrs. A. Sartorius & Co., the proprietors, the attempt has been defeated. Patents were granted them at Washington on July 23d, in France on July 6th, and steps have been taken in England and Germany for similar protection of their invention.

THE Catalogue of Oil, Water-Color, Pastel, and Tapestry Painting Materials issued by S. Goldberg (37 West Twenty-third Street, New York) is supplemented by a separate Catalogue of French and German White China for Decorating, with attractive price lists and illustrations of some new shapes, which we can commend to china painters planning presents for the holidays.

It is due to Mr. Leonard Lester, the artist, to say that the drawing of the common black raspberry or thimbleberry cane given in the August number was not described by him as Poison Ivy. It was through an oversight on the part of another and the delegation of some of the work to other hands in consequence of the vacation season that the error is due. We have had abundant evidence of the care with which the pages of The

Art Amateur are read in the number of correspondents who have kindly called our attention to the matter.

THE CHICAGO ART INSTITUTE'S ninth annual exhibition of oil paintings and sculpture will open to the public October 21st, and remain open until December 6th. Last day for entries, September 29th; for receiving exhibits, October 3d. Private view and reception, October 20th.

AN excellent portrait of "Myself," by the famous photographer Mr. F. Hollyer, London, is reproduced in The Photographic Times from "Photogravures of '95."

THE NATIONAL ACADEMY OF DESIGN'S Fifteenth Annual Exhibition will open Monday, November 23d, and close Saturday, December 19. Varnishing day will be November 20th. The time for the receiving of works for exhibition has been limited to the days October 20th–31st inclusive. The jury of selection are the academicians: Horace W. Robbins, L. C. Sellstedt, W. L. Sonntag, R. M. Shurtliff, Augustus St. Gaudens, A. F. Tait, Louis C. Tiffany, D. W. Tryon, Louis Moeller; and these associates: A. T. Bricher, Fidelia Bridges, B. West Clinedinst. The hanging committee consists of Mr. Shurtliff, Mr. Moeller, and Mr. Clinedinst. The corresponding secretary, J. Carroll Beckwith, will furnish the circular to intending exhibitors.

THE NATIONAL ACADEMY SCHOOLS open October 5th, 1896, and close May 15th, 1897. The instructors are: Edgar M. Ward, Charles Y. Turner, Francis C. Jones, James D. Smillie, and Frederick Diehlman; the place of the late Olin L. Warner, sculptor, in charge of the modelling class, is to be supplied. The competitions of the year are for the Suydam and Elliott medals, in silver and bronze, for the best drawing in the life and antique classes; the Cannon money prize of \$120 for the best oil painting from the nude, in life class; the Hallgarten money prizes in painting and composition classes. For information concerning the work of the schools, letters should be addressed to the National Academy of Design, Twenty-third Street and Fourth Avenue, New York City.

THE Eighth Annual Exhibition of decorated china, being the ninth year of the series, is now being held at the Western Decorating Works, Chicago. The collection contains specimens of the foremost ceramic artists of America, who will be represented individually or under the heads of the leading associations. The entries are from many cities, all or nearly all of the States of the Union being included in the list. In all, about one hundred and fifty exhibitors will be represented by from one to a dozen or more works. We propose to give in our next issue a full account of the exhibits.

MISS ANNA SIEDENBURG, our well-known contributor, whose portrait and brief biography appeared in our last issue, is coming to New York to teach during the winter. There should be ample scope for her particular talent for teaching glass decoration in this city.

CORRESPONDENCE.

H. B.—The criticism of friends who know nothing about the scientific side of art is more likely to lead you astray than help you. The real test is to send it to one of the regular picture exhibitions. If it is strikingly good, it will probably be accepted, although its rejection need not carry discouragement. Every season there are many pictures of merit not hung because there is not enough wall space for all that are sent. You might try for the winter exhibition at the New York National Academy of Design.

"A STUDENT." T. B., and others.—There are various ways of giving the "old ivory finish" to plaster casts. One is to heat the cast and give it a coat of white wax, the wax being in a melted condition. Another way is to give the cast a coat of thin glue size, and then, after this is dry, a coat of thin pale shellac. A simple method of giving a smooth marble finish is to apply with a camel's-hair brush as much skimmed milk as the cast will absorb and let it dry. Be sure to keep the cast free from dust while it is drying.

"A MISSIONARY'S WIFE."—(1) To represent flesh tints of any kind, several colors in combination are necessary to give the proper effect. You will require White, Yellow Ochre, Vermilion, a little Cobalt Blue, Raw Umber and Madder Lake. This will give a good local tone, but in the shadows must be deepened by adding Light Red, Burnt Sienna and Ivory Black. In the highest lights, use White, Yellow Ochre, and Vermilion, with the least touch of Ivory Black. Rose Madder and Vermilion are added to the general tone in painting the cheeks and lips; and Madder Lake with Raw Umber will give the deepest touches of dark red in mouth, nostrils, etc. (2) It is hardly conceivable that, even in India you can be so far from civilization that you cannot buy canvas ready for painting on much cheaper than you can prepare it yourself. As, however, you seem bent on trying the experiment, we may say that the process, briefly, is this: a piece of plain coarse unbleached linen is tightly stretched on a frame and is then covered with a preparation of smooth liquid glue or size. Upon this a coating of oil paint the desired tone, either white or gray, is spread very evenly and allowed to dry. In this condition the canvas is what is called "single primed," and will show the texture of the cloth quite distinctly through the paint. The double primed canvases have a second coating of the paint, which renders the surface smoother in texture.

E. E. P.—(1) A "useful all-round palette" would be Silver White, Yellow Ochre, Light Cadmium, Vermilion, Madder Lake, Light Red, Antwerp Blue, Permanent Blue, Cobalt, Raw Umber, Burnt Sienna, Bone Brown, Ivory Black. For your peach blossoms, you should put in the high lights with White and Rose Madder, with a touch of Cadmium Yellow, and in the shadows using White, Ivory Black and Yellow Ochre, with a touch of Rose Madder.

"LEAGUE MAN."—See our answer to E. E. P. That correspondent asked, however, for "a not too costly list of colors." If you do not mind the extra expense, add to the list: Light Zinobor Green, Orange Cadmium, and Rose Madder. With such a palette, you can paint figures, landscape, flowers, and almost anything else.

VARNISHING PAINTINGS.

"CONSTANT (FREE LIBRARY) READER," who tries to teach himself painting during his leisure time, writes: "I have just spoiled a sea piece on which I had worked patiently for a long time in the varnishing. I bought a bottle of mastic varnish for the purpose, but I could not get the beautiful, even glaze on the picture that there should be. The varnish seemed very stiff, and now lies in streaks on the canvas. Will you kindly tell me how not to spoil another picture, and if I can remedy the defect mentioned? Should one use a large brush for varnishing or should the mastic be thinned with turpentine?"

The best varnish for temporary use upon oil paintings is the Soehnée retouching varnish. This may be renewed as often as necessary, though if thickly and evenly applied it will retain its brilliancy for years. The mastic varnish can be removed by ex-

posing the surface of the picture to fumes of alcohol. The best way to apply varnish is with a large, flat, bristle brush, moving it in quick and even strokes over the canvas. The retouching varnish dries immediately, and may be painted over, if necessary, without damage.

B. L. asks if the Soehnée retouching varnish is the same as Soehnée Frères French retouching varnish advertised by M. H. Hartmann in The Art Amateur. It is the same thing.

CHINA PAINTING QUERIES.

MRS. J. L. C. asks (1) how she can get such a set of "Snow Scenes for an Ice-Cream Set" as was suggested in The Art Amateur for August, and (2) "if Copenhagen Gray can be used favorably in shading all pink flowers and putting in delicate shadows?"

(1) Such designs may be gathered from various sources, as was stated in C. E. Brady's article. The Art Amateur has published several in color that can be reduced for the purpose. The popular magazines of the day often have subjects suitable for the purpose, and many such may be found in the illustrated catalogues of picture exhibitions. By keeping the matter in mind, one will gradually acquire the material from various unexpected sources. (2) Copenhagen Gray can be safely used in any case. Of course it must often be toned to suit the color it is to model.

SUBSCRIBER.—The "Liquid Lustres" you mention are, we presume, those made by L. Cooley (38 Tennyson Street, Boston). The lustres are Gray, Blue Gray, Orange, Brown, Violet, Rose, Green, Yellow, Pink, and Purple; they vary in price from 20 cents to 50 cents a bottle. You can work over any of them in gold, after they are fired, and many pretty effects are got in this way. After they are fired these lustres look almost like underglaze colors.

S. F.—(1) Red Brown is quite safe for your heads, and will come pretty near the color of that of The Art Amateur medallions you are to take as your model. It has no tendency to fire out in the kiln, as you seem to apprehend.

O. S. T.—(1) For a Dark Peacock Blue, mix with Rich Blue Green, Rich Chrome Green and Black Green; the two latter without the former make an excellent dark green ground. Rich Red Brown (Brun Rouge Riche) makes a very attractive Dark Red for a background. So does Brunswick Brown, which resembles it.

H. F. T.—For such fine work as the Sèvres decoration of Cupids, the Dresden colors would be more suitable; they are better fitted to stand repeated firings. But excellent work of the kind may be done with the Lacroix colors, and we do not think it necessary that you discard them, since you happen to have them. Take for the local flesh tint Pompadour Red and add to it about one fourth Ivory Yellow. A very little Yellow Brown is good to work in separately for reflected lights. For cast shadows begin with a mixture of Yellow Brown, Pompadour Red, and a very little Deep Blue Green. In working up, the gray edges of deep shadows can be rendered with Pearl Gray; where very cold, add a touch of Blue Green. The strong shadows may be worked up with a little Violet-of-iron alternated with Brown 108. Retouch the lips and nostrils with Pompadour Red, toning with brown where too bright. The edges, especially of the lower lip, must be softened off, leaving no hard lines. If an outline be too hard, break it with the point of the needle, which will have the effect of stippling. This method is also useful for softening the shadows where too solid at the edge. Deep Blue Green softened with Gray is good for blue eyes. For brown eyes, Yellow Brown retouched with Sepia, with dark brown or black for the pupil, according to the depth required, will serve. For light hair, use Ivory Yellow, Yellow Brown, Chestnut Brown and Brown 108 with Pearl Gray for the cool, intermediate tones. A variety of shades of hair, from light to dark, can be made with these colors, according to the manner in which one or other is allowed to preponderate. The draperies may be laid in all over with the local tint, being strengthened in the shadows with the same color while wet; the whole should be blended with a daber. The high lights will be taken out, when the blending is finished. In working up the drapery, of course, complementary color must be introduced into the shadows.

S. P. F.—Out of the long Lacroix list, the following colors will be found all that are necessary for any ordinary work: Reds: Rouge Capucine (Capucine Red); Rouge Chair No. 1 (Flesh Red No. 1); Violet de Fer (Violet-of-Iron); Brun Rouge Riche (Deep Red Brown). Carmines and Purples: Carmine Foncé (Deep Carmine); Pourpre Riche (Deep Purple); Violet d'or Foncé (Deep Violet-of-Gold); Violet. Blues: Bleu Ciel Azur (Sky Blue); Bleu Riche (Deep Blue); Vert Bleu Riche (Deep Blue Green). Yellows: Jaune d'Ivoire (Ivory Yellow); Jaune Jonquille (Jonquil Yellow); Jaune d'Argent (Silver Yellow); Jaune Orangé (Orange Yellow). Greens: Vert No. 5 Pré (Grass Green); Vert Émeraude (Emerald Green); Vert Brun No. 6 (Brown Green). Blacks: Noir Corbeau (Crow Black); Noir d'Iridium (Iridium Black). Browns: Brun Foncé (Deep Brown); Brun Sépia (Sepia); Brun 108 (Brown 108). Grays: Gris Tendre (Light Gray); Gris Noir (Black Gray). White: Blanc Fixe (Permanent White).

ILLUSTRATING.

S. P. G., "SUBSCRIBER," and E. J.—(1) Until you have acquired a complete knowledge of drawing, it is hopeless for you to undertake any commission to illustrate. If you have studied from the cast with a reasonable degree of success, devote all your spare time to drawing from life. But drawing is not all that is required. You must have not only a taste for composition, but a knowledge of its rules, as well as of the principles of perspective. All this, however, will avail you but little if you have no imagination. (2) In making preliminary studies for illustrating, we would suggest that you use charcoal as a medium on account of its easy manipulation. The actual illustrations for reproduction are most acceptable generally for publishing purposes when done in pen-and-ink line drawing, or India ink and Chinese white washes. Lead-pencil and crayon are used by some artists, as are also black and white oil colors. If the illustration is to be engraved, any medium can be used, but if for reproduction by process work, black and white line and wash drawings are preferable.

NOVICE.—For sketching in black and white there is no drawing medium to equal charcoal. It works rapidly, and its effects can be made very telling. A coarse, thick outline must always be avoided; to insure a fine one, begin by getting the best charcoal obtainable. Vine charcoal has the finest grain. There is little difference in the respective prices, but the quality varies greatly; therefore be particular in your choice. A great deal depends on the way in which the charcoal is cut. It is hopeless to bring it to a fine point, as the point will crumble and disappear with a few strokes, but if cut flat like a chisel, you can draw lines as fine as can be wished for with the greatest ease, and your piece of charcoal will last much longer than when pointed. Shade your study slightly with hatched lines, indicating very carefully the salient points rather than modelling them up,

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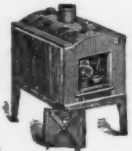
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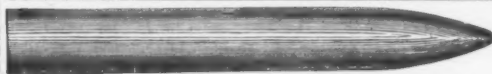
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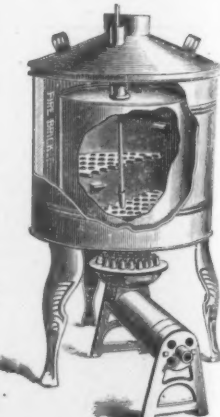
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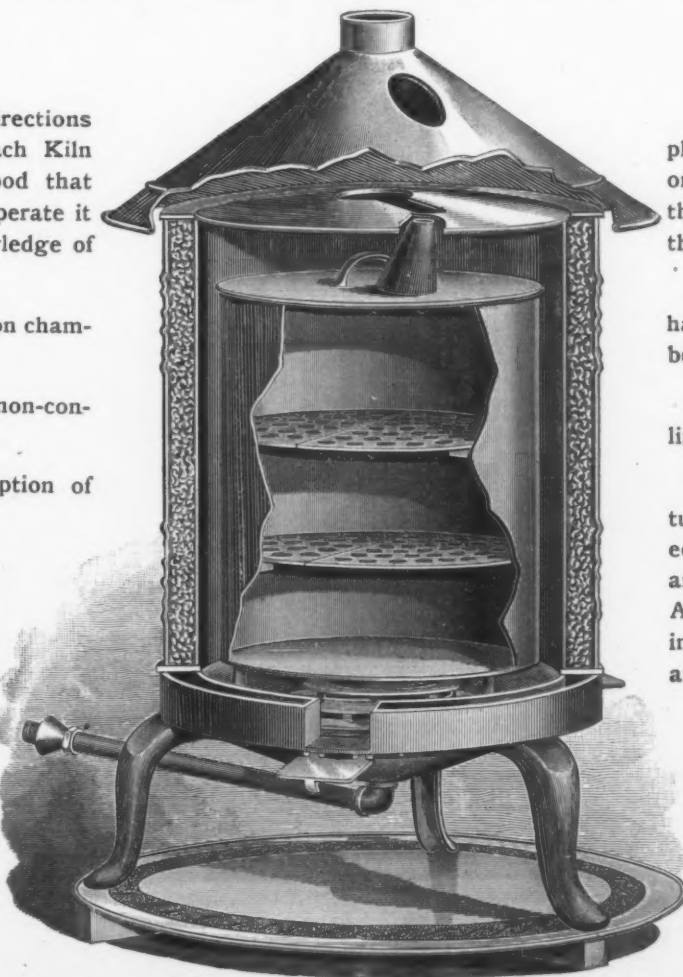
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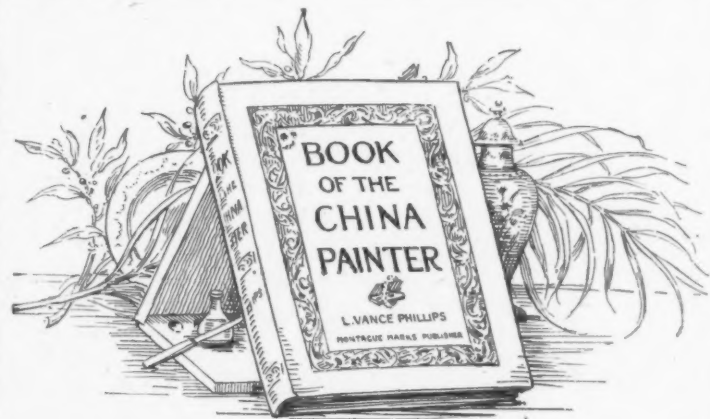
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for the best and most compact carrier attachment for an artist's requirements when on Tour, adjustable to bicycles of any of the leading manufacturers.

It is open to every one to compete. Designs in pen-and-ink, with full details, should be sent in Immediately.

Each design should bear a motto.

Letters accompanying the design should contain the motto and the name and address of the designer, and be marked outside **Bicycle Attachment Prize**.

These will not be opened until after the judges have pronounced on the designs.

The award will be made by a Committee of Judges, consisting of artists, bicycle manufacturers, makers of artists' materials, and the editor of The Art Amateur, and the result will be announced in our issue of December 1, 1896. Unsuccessful designs cannot be returned unless stamps are forwarded in prepayment.

All rights in the successful design shall be the property of the designer.

MONTAGUE MARKS,
23 Union Square, New York.

TERMS OF ADVERTISING IN THE ART AMATEUR.

NET rates per column of 18 lines, one month, \$60; one year, \$500. NET rates per line, agate measurement, 40 cents each insertion, for a period less than three months; 36 cents each insertion, on orders for three consecutive months; 30 cents each insertion on orders for six consecutive months; 24 cents each insertion, on orders for twelve consecutive months. These terms are for a definite space occupied solely by one advertiser, and the insertions must be in consecutive issues. (14 agate lines per inch and measurement from rule to rule.) No extra charge for double column, provided the advertisement occupies the total space of at least three inches.

Contracts may be made for six months at thirty cents per line, each insertion, with the privilege of the remaining half year at twenty-four cents per line. No other rates for intervening or longer periods, and no guarantee, on the above basis, as to any position or page.

Yearly advertisements to remain on a fixed page will be taken for the outside back cover page, at thirty cents net per line, each insertion. This guarantee is not, however, for any selected position on the back cover. All INSIDE pages are movable from month to month, and advertisements on EVERY page, including those on the BACK COVER, are also movable from one part to another of the same page, to the end that an artistic "make-up" may always be obtained and variety given to each and every page.

Advertisements may be appropriately illustrated, without extra charge, provided the cuts in design and execution are suitable for the columns of an art publication. Text on electrotypes will be reset in type from THE ART AMATEUR fonts. Solid black as a background for white lettering only will not be admitted under any circumstances. Advertisements of patent or proprietary medicines, delusive preparations, or catchpenny devices of any kind will not be received at any price. No deviation; no discount; no "trade" nor "exchange" advertising; every order being payable in bankable funds; no rebates; nothing retroactive.

No transient advertisement inserted for less than \$2.00; no yearly contract taken for less than \$20.00. Notices constitute a matter solely within the discretion of the editor, and for the double reason that they are not always favorable and that no charge is made for them, advertising contracts neither exclude nor include them.

All advertisements must be acceptable in every respect. Changes in advertisements especially invited. The new matter to be as acceptable as the original copy. Contracts are not transferable. Space in THE ART AMATEUR is not sold, but is leased subject to the above conditions.

BURN PRINTING HOUSE, NEW YORK.

THE ART AMATEUR.

JAMES MCCREERY & CO.,

Specialties in Table Linen, Sheets and Pillow Cases for Hotels and Restaurants.

Mattresses, Pillows, Blankets, Quilts, Coverlets; Beds and Bedding of all kinds.

Plans and Estimates given for every description of Shade and Upholstery Work.

The celebrated "Newport Box Couch" covered in Cretonne, \$11.75 each.

Broadway & 11th Street,
West 23d Street,
NEW YORK.

Established 1846.

M. Knoedler & Co.,

(SUCCESSORS TO GOUPIL & CO.)

Respectfully invite attention to their Galleries containing selected

OIL PAINTINGS

Of the early DUTCH and ENGLISH SCHOOLS, and from the easels of eminent foreign artists as well as the most noted American painters.

WATER-COLOR DRAWINGS.

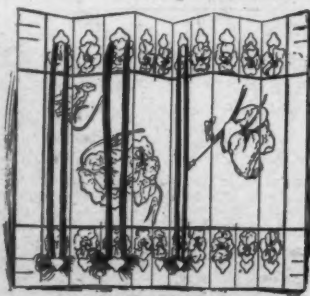
VERY COMPLETE COLLECTIONS OF ETCHINGS AND ENGRAVINGS.

A SPECIAL STUDY MADE OF ARTISTIC AND APPROPRIATE FRAMING.

355 FIFTH AVE., Cor. 34th Street,
NEW YORK.

M. HEMINWAY & SONS SILK CO., FALL ANNOUNCEMENT.

UNIQUE EMBROIDERY SILK HOLDER.



PANSY COLOR STUDY.

This is one of eight color studies—highly colored and true to nature—for students of embroidery and painting. Arranged for keeping skein silk in perfect order—ready for use.

Send 25c. stamps, for the entire set—Pansies, Wild Roses, Double Roses, Orchids, Sweet Peas, Violets, Carnations, Nasturtiums.

"Each one is worth what is asked for the set."

Art Embroidery Stores keep them.

M. HEMINWAY & SONS SILK CO.,
74 & 76 Greene St., New York.

Arnold, Constable & Co.

AUTUMN STYLES.

Dress Fabrics.

Plain Camel Hair and Canvas Cloths,
English and Scotch Cheviots and Homespuns,
Colored Cashmere and White Armures.

Suitings.

Check and Plaid Suitings,
Fancy Jacquard Suitings, Beige Mixtures.

Broadway & Nineteenth St., N. Y.

B. Altman & Co.

(THIRD FLOOR),
in their

Ladies' Tailoring

and

Dressmaking Dep't

Have every facility for the production of Fashionable Costumes and Gowns, at moderate prices.

Bric-a-Brac Dep't

The latest examples of Modern Art in English, French and German Porcelains, Real Bronzes, Clocks, Clock-Sets, Carriage Clocks, Enamels, Miniatures, Ivories, Cut Glass, Lamps, etc.

Art Pottery.

18th St., 19th St., and Sixth Ave.,
NEW YORK.

OUR PRIZES FOR CLUBS.

Any one can secure an Annual Subscription to THE ART AMATEUR free of charge, by getting a few friends to subscribe all at the same time. If you can only get one friend to subscribe with you, your two subscriptions will cost only \$7, instead of \$8. For clubs of three subscriptions or more, you get a prize in addition to the discount. Thus:

For 3 Subs., send \$10. Prize, \$1	To be taken (at retail prices) in art materials, books, periodicals, embroidery, silks or threads, white cloths for decorating, kilns, or in fact any catalogued art goods of any dealer whose advertisement is in THE ART AMATEUR.
" 4 " " 13. " 2	" 4 " " 15. " 3
" 5 " " 18. " 4	" 5 " " 21. " 5
" 6 " " 24. " 6	" 6 " " 27. " 8
" 7 " " 30. " 10	" 7 " " 36. " 10

All subscriptions for a club must be paid for at one time. The names must all be sent within one month of the receipt by us of the money.

Tiffany Favrele Glass

Unique Vases, Lamps, Bowls, and other Art objects, suitable for Wedding and Anniversary Gifts.

TIFFANY FAVRELE GLASS.—The exhibition of the results of Mr. Louis C. Tiffany's latest experiments in this field reveals possibilities that are as artistic as they are, unlooked for, novel, and striking. There are also color combinations in the blown, rolled, and wrought glass—itsself of marvellous beauty—and decorations of original and graceful spontaneity, no two objects being either in color, decoration, or shape, exactly alike. Many forms of flower-like shape and of flame-like hues are shown, but no illustration can convey an idea of the remarkable play of light and color which is produced. There is glass over glass, engraved glass, glass with color over color, made into vases, lamps, bowls, of all conceivable shapes and sizes, all beautiful and all original, both in design and color effect.—*The Art Amateur.*

Examples now on exhibition and sale at The

Tiffany Studios

333-341 Fourth Ave., N. Y.

Fifth Avenue Linen Store

Popular prices for LINENS of Every description.

Select round thread Linen, made especially for us in white and in all the newest colors and weaves. Embroidery Cotton and Embroidery Needles; latest novelties in Stamped Linens—Centrepieces, Scarfs, Tray and Tea Cloths.

All best Wash Silks, Outline, Turkish and Filo Floss, Twisted, Rope and Japan Floss, at 3 cents a skein.

Heminway's Combination Silk Holder and color scheme, showing eight highly colored studies in Pansies, Wild Roses, Orchids, Sweet Peas, Violets, Carnations, Double Roses, and Nasturtiums. These will be found very useful to embroiderers, as they show the exact shade that should be used in all the above flowers. Price 5 cents each, or 25 cents for the set of eight.

WM. S. KINSEY & CO.,
388 Fifth Ave., New York.

THE ART AMATEUR BUREAU OF PRACTICAL HOME DECORATION AND FURNISHING. SEND FOR DETAILED INFORMATION. VERY MODERATE SCALE OF CHARGES. ADDRESS MONTAGUE MARKS, 23 UNION SQUARE, NEW YORK.

HIGGIN'S & SEITER

THE Washington Jug
Our Latest Novelty,
made in Belleek China,
representing Washington in Continental Uniform. Note following prices:

	Each.
1 Pint,	\$1.00
1 1/2 Pints,	1.35
2 1/2 " "	1.75
3 1/2 " "	2.25
4 1/2 " "	3.00

Orders by mail promptly filled.
Send for our 192-page illustrated catalogue No. 6-H, also our book of Delft Novelties just issued.

FINE CHINA
RIGHT CUT GLASS

50 & 52 W. 22nd ST.
NEW YORK
170 BELLEVUE AVE.
NEWPORT R.I.

Stern Bros.

are now showing

In their

Upholstery

Departments

Fall and Winter IMPORTATIONS

of

Point Arabe, Brussels, and Louis XIV.

Lace Curtains and Shades,

Bed Covers, Vestibule and Sash Laces,

FURNITURE COVERINGS,

new and exclusive effects in

DRAPERY MATERIALS, INLAID TABOURETTES,

Armor,

Antique ORIENTAL LAMPS,

Also

Brass and Enamelled

Beds and Cribs,

Couches, Bedding, etc., all at very

Attractive Prices.

Designs and Estimates

Submitted for Draperies.

West 23d St., N. Y.